

MUSICAL AMERICA

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DETROIT



Albert Petersen

Leopold Stokowski, Who
Conducted the American
Premiere of Alban Berg's
Music Drama "Wozzeck"
for the Philadelphia Grand
Opera Company on
March 19

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GERMAN GRAND OPERA COMPANY'S NEW YORK WEEK OF MUSIC DRAMAS

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DRASTIC SHAKEUP IN PHILHARMONIC FORCES REPORTED

Rumors of Unusually Extensive Changes in Orchestra's Personnel Denied by Management — Report That Scipione Guidi Is to Be Replaced by Mishel Piaastro as Concertmaster Denied—Federation Head Calls Rumors "Unemployment Hysteria"

RUMORS concerning extensive changes in the personnel of the New York Philharmonic-Symphony, exceeding the usual replacement of a few men at the end of each season, and involving the resignation of Scipione Guidi, concertmaster, and his replacement by Mishel Piaastro, at present concertmaster of the San Francisco Symphony, have been widely circulated during the past weeks. Emphatic denials of these reports have been made by the Philharmonic-Symphony management. Mr. Piaastro, when asked to confirm the report, replied that nothing definite could be settled until his arrival here later in the season.

About thirty players are reported to have received letters from the management, stating that their contracts could not be renewed until they had been tested in individual hearings by Arturo Toscanini, musical director and chief conductor of the organization, but this has been denied by Arthur Judson, manager of the orchestra.

Changes Called Normal

"No 'extensive overhauling' of the orchestra is contemplated," said Mr. Judson. "The number of changes will not exceed those of normal years, which is usually five to eight. Because of the European tour last Spring, the orchestra remained intact from last season until the present one. The changes for next year will, therefore, be the first in two seasons.

"It is customary every year to hold in abeyance the signing of contracts of many men in the orchestra. For various and differing reasons it has always been found impossible to negotiate all contracts six weeks before the end of the season, the time when, according to the rules of the American Federation of Musicians, a player's contract is automatically renewed unless otherwise notified. A letter received at this time, therefore, does not mean a discharge. This is the custom not only in New York but in other orchestras. For instance, in some years entire orchestras have been known to receive such letters six weeks before the end of the season.

Non-Union Movement Denied

"The statement that this is an attempt to make the Philharmonic—
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Pianist Bound for Cloudland via Plane



Newell, Omaha
Carlo Zecchi, Italian Pianist, Is Seen Embarking in Omaha on Feb. 27 in an Air Transport Plane for a Rapid Flight to New York, Where He Made His Debut as Soloist with the Philharmonic-Symphony. With Mr. Zecchi Are His Personal Piano Tuner, Arthur Peters (Left), and the Pilot of the Plane

New Post Created for Stokowski

Will Supervise All Philadelphia Orchestra Programs—Guests Next Year to Be Toscanini, Reiner, Molinari and Smallens

PHILADELPHIA, March 20. — The appointment of Leopold Stokowski to the newly created post of musical director of the Philadelphia Orchestra and the decision to continue a policy of engaging several guest conductors were announced by the Orchestra Association on March 11. At the same time it was announced that the conductors for next season, in addition to Mr. Stokowski, will be Arturo Toscanini, Fritz Reiner, Bernardino Molinari and Alexander Smallens.

A statement from the management said in part:

"It had been hoped that, after the readjustments due to the war were finally made, the association could return to the system of one conductor, with perhaps not more than four weeks

for a guest conductor in the middle of the season. This has now been found impossible.

"As a result, the directors after careful consideration have created the position of musical director, which will be filled by Leopold Stokowski. Mr. Stokowski will have entire charge of the musical affairs of the association and will plan each season in all of its musical details. In addition to this, he will conduct sixteen weeks of concerts. In order that Mr. Stokowski might be more closely in touch with the musical details, his schedule has been so arranged that his weeks of conducting will be more completely spread over the entire season."

Next season Mr. Stokowski will conduct from Oct. 5 to 25, Nov. 24 to Jan. 18, March 9 to 23, and March 30 to April 20.

Mr. Toscanini has been invited to conduct during three weeks, from Jan. 19 to Feb. 8. Mr. Molinari will conduct during four weeks, from Feb. 9
(Continued on page 13)

BERG'S "WOZZECK" HAS U. S. PREMIERE IN PHILADELPHIA

Atonal Music Drama Deeply Impresses Notable Audience in First American Presentation by Local Grand Opera Company, Under Baton of Stokowski—Performance of Brutally Realistic Work Is Triumph for Cast—Modernistic Décor Is Feature

By A. WALTER KRAMER

NOT OFTEN is the musical season's peak of interest to be found in the premiere of a new opera. Opera, being what it is, gives way in serious concern to symphonic novelty. But there are exceptions to all rules.

The American premiere of Alban Berg's three act "Wozzeck" by the Philadelphia Grand Opera Company on the evening of March 19 at the Metropolitan Opera House, Philadelphia, was assuredly the outstanding event of the season of 1930-1931. The Austrian composer's opera to Georg Büchner's harrowing play in fifteen scenes, five scenes to each act, first heard at the Berlin Staatsoper under Erich Kleiber's baton in 1925, attracted musicians and music lovers from many parts of the country, as well as the regular devotees of opera in the Quaker City. A special train left New York's Pennsylvania station at six o'clock crowded with musicians, music critics and composers, eager to hear the work which has been called the most striking musico-dramatic composition since Debussy gave us his setting of Maeterlinck's "Pelléas et Mélisande." It also had aboard a delegation from the Metropolitan Opera Company, headed by Otto H. Kahn and Edward Ziegler.

Earlier this season New York had heard excerpts from the opera at a Philharmonic concert under Erich Kleiber, with Dorothee Manski singing the music of Marie, and Philadelphia had heard the same extracts under Mr. Stokowski with Catherine Reiner singing the soprano music. On both occasions the music was recognized as vital and pathbreaking.

Stood Test of Time

In a day when what is new seems old and dated so quickly, it is of importance to record that Herr Berg's "Wozzeck" has withstood a test of time. It was actually composed in 1923. A good deal of contemporary music written then has already found its way, we are thankful to say, into the discard. But this expression along unconventional lines has real life for us, for it sounds fresh and new.

The drama is unfolded in brief scenes, not unlike the "seven dramatic expressions," as he calls them, of Malipiero's "Sette Canzoni." The plot is, however, more tightly drawn, so that the scenes
(Continued on page 13)

REPORT NOVELTIES FOR METROPOLITAN

Works by Montemezzi, Suppé and Verdi Mentioned

Possible additions to the repertoire of the Metropolitan Opera Company next season continue to be the subject of rumor, despite the fact that General Manager Gatti-Casazza will not issue his annual announcement for some weeks. The management of the Metropolitan, following its custom, declined either to deny or to confirm these reports.

In addition to Weinberger's "Schwanda" and Hanson's "Merry Mount," which are practically certain to be included in the 1931-2 list of novelties, the original version of "Boris," Delibes's "Lakmé," "Tannhäuser" and Offenbach's "Belle Hélène," have been mentioned as possibilities, as previously reported in MUSICAL AMERICA.

Other possible importations are Montemezzi's new one-act opera, "La Notte di Zoraima," which had a successful premiere recently at La Scala; Verdi's "Simone Boccanegra," which has had a great success in Germany and Austria in the last year, as performed in a new version by Franz Werfel, and von Suppé's operetta "Donna Juanita."

Mr. Gatti-Casazza has shown a particular fondness for reviving the older operas of Verdi, both "Ernani" and "Luisa Miller" being in the repertoire, though the former work has not been sung in several seasons. The Suppé work would be a logical successor to "Boccaccio," which was the particular "hit" of the present season, as presented in a revised version equipped with recitatives by Mr. Bodanzky and provided with an excellent cast headed by Maria Jeritza.

JERITZA ACTS NEW ROLE

Diva Is Godmother for Son of Former Member of "Musical America" Staff

Maria Jeritza, soprano of the Metropolitan, served as godmother for the young son of Mr. and Mrs. Clement Rinehart, when the child was baptized at Calvary Episcopal Church, New York, on the afternoon of March 17.

Mrs. Rinehart, who was formerly Elizabeth Armstrong, was a member of the staff of MUSICAL AMERICA for several years, and is now in charge of the musical department of the magazine Time. Mr. Rinehart is a prominent New York admiralty lawyer.

Orchestra Fund Gets \$10,000

The Philharmonic-Symphony Society has announced that \$10,000 was realized at the concert given on March 12 for the benefit of the orchestra's pension fund. Both Leopold Stokowski, who conducted, and Efrem Zimbalist, the soloist of the evening, contributed their services.

The pension fund committee, of which Mrs. Henry Martyn Alexander is chairman, is now in its fifth season and takes care of seven former members of the Philharmonic-Symphony.

Franz Schreker to Visit America

LOS ANGELES, March 20.—Franz Schreker, celebrated composer and director of the Deutsche Staatsakademie in Berlin, is reported to be planning a visit to America with the possibility of locating in Los Angeles. H. D. C.

Columbia Concerts Corporation in Affiliation with Western Managers

THE affiliation of Columbia Concerts Corporation with Selby C. Oppenheimer of San Francisco and L. E. Behymer of Los Angeles, pioneers in concert management on the Pacific Coast, was announced by Arthur Judson, president of the corporation, on March 19. Messrs. Behymer and Oppenheimer will be the exclusive repre-



Selby C. Oppenheimer, San Francisco Concert Executive, Whose Interests Have Been Affiliated with the Columbia Concerts Corporation

sentatives for Columbia Concerts Corporation in the states of Washington, Montana, Idaho, Wyoming, Oregon, California, Nevada, Utah, Colorado (west of Denver), Arizona and New Mexico, as well as British Columbia and Hawaii. The Pacific Coast offices of Concert Management Arthur Judson and the Wolfsohn Musical Bureau have been merged with the Oppenheimer-Behymer offices.

Among the artists who will make Pacific Coast tours during the season 1931-32 through this combination are: José Iturbi and Carlo Zecchi, pianists; Yehudi Menuhin, Jacques Thibaud and Joseph Szigeti, violinists; Florence Easton and Grace Moore, sopranos;

Philharmonic Shake-Up Reported

(Continued from page 3)

Symphony a non-union orchestra or to employ men just graduated from the music schools at cheap rates is preposterous. If there were any such plan, the fact that fully two-thirds of the men have already been definitely reengaged would disprove it.

"So far as the position of concertmaster in the orchestra is concerned, no offer has been made to any violinist to become concertmaster for next season, nor has the Philharmonic-Symphony Society received any resignation from Scipione Guidi.

"In conclusion, it cannot be too strongly emphasized that the directors of the New York Philharmonic-Symphony Society, as trustees for the public, feel a great responsibility and will allow nothing to stand in the way of maintaining the high standard of the orchestra. Such changes and adjustments as are found necessary are made only to insure the preservation of that standard."



L. E. Behymer, Veteran Impresario of Los Angeles, Who Will Be Associated with Mr. Oppenheimer in the Western Representation of Columbia Concerts Corporation

Kathryn Meisle and Sigrid Onegin, contraltos; Richard Crooks and Tito Schipa, tenors; Paul Robeson and Lawrence Tibbett, baritones; La Argentina, the Don Cossack Choir, and others to be announced later.

Mr. Oppenheimer will maintain his present offices in the Sherman Clay Building, San Francisco, and Mr. Behymer his in the Philharmonic Auditorium, Los Angeles. Together they will open offices in Portland, Ore. Marjorie Gowan and Curran Swint have also been added to the Columbia Concerts staff on the Coast.

Mr. Behymer is one of the pioneers in the concert business in the United States. During a career of management extending over forty-three years, he has introduced most of the prominent musicians, actors and other celebrities of this and the past generation to the Pacific Coast.

Mr. Oppenheimer has managed a number of theatres in San Francisco

Scipione Guidi has been concertmaster of the Philharmonic for the past ten years. He remained in that capacity when the Philharmonic and the New York Symphony were amalgamated in 1928. He is also active in solo work and in the Philharmonic String Quartet and is a member of the board of directors of the orchestra.

Music Federation Scouts Rumor

"Unemployment hysteria" was the reason given by Edward Canavan, chairman of Local 802 of the American Federation of Musicians, for the spread of the rumors. Mr. Canavan stated that his office had received no complaints from the men supposed to be affected.

Reports that an effort was being made to make the Philharmonic-Symphony a non-union orchestra, or to employ graduate players from the music schools, were also flouted by Mr. Canavan, who said that the orchestra's three-year contract with the local federation provides that only union musicians be employed. The contract expires this Summer, but no difficulty is expected in renewing it.

The proposed tour of the Philhar-

and other Western cities and has extended his activities as an impresario from three to twenty northern California communities.

NEW WEINBERGER OPERA IN PREMIERE

"Beloved Voice" Given World-Premiere at Munich Opera

MUNICH, March 5.—Not a few impresarios and critics from Vienna, Berlin and other cities of Germany and Switzerland came to Munich on Feb. 28, when the State Opera gave the premiere of a second opera by Jaromir Weinberger, "The Beloved Voice" ("Die geliebte Stimme"). Weinberger is the young Czech composer, whose first opera, "Schwanda," has had the greatest success of the last years on German stages and will be given in New York next Winter. A great number of theatres have produced the work following the first German performance in Breslau, in 1928. The first Viennese performance was given in the Autumn of 1930.

The curiosity to hear the second work was great. Weinberger, who has been reproached that part of his success has been derived from the fact that he employed in profusion Czech popular songs and dances, transferred his second opera to a quite different milieu. Robert Michel, an excellent German poet from Czechoslovakia—a former officer in the old Austrian army, who has made acquaintance in that capacity with Bosnia—has inspired Weinberger by one of his romances. The libretto, composed by Weinberger himself, has a locale laid in this half-Oriental country. There were many occasions to employ Jugoslavian popular music. Weinberger's fitness and musical talent were not less than in his first venture, but the opera is too lyrical and offers few dramatic moments. The opera, as given in Munich, under the baton of Hans Knappertsbusch, had a great first night success, but in the writer's opinion the work is not likely to attain the sensational triumph of "Schwanda." PAUL STEFAN

monic-Symphony to the Pacific Coast, which was planned for the Spring, has been postponed because of Mr. Toscanini's engagements in Europe, which will take him overseas immediately after the close of the New York season. It is expected, however, that the tour will take place next year.

In addition to the regular concerts played out of town, in Philadelphia, Baltimore and Washington, the orchestra will play a concert in the new Memorial Hall at Hartford, Conn., on April 9.

Changes in Philadelphia Orchestra

PHILADELPHIA, March 21.—Ten changes in the personnel of the Philadelphia Orchestra for next season have been announced, the players who will leave the orchestra at the end of this season being: Simone Belgiorio, first trombone; Louis de Santis, first clarinet; Domenico Caputo, solo horn; F. Nicoletta, harp; Joel Belov and Kalman Smit, first violins; André Callot, second violin; Rudolph Engel, viola; Emmet R. Sargeant, cello, and Albert Riese, horn.

Players to fill these vacancies will be announced later.

D'Indy, "Grand Old Man" of French Music, Views Principles of Art as Fixed and Eternal



Noted Composer and Head of Paris Schola Cantorum, Now Nearing Eighty, Is Recipient of Numerous Honors in Anniversary Year—Carries on Tradition of César Franck, Finding in Chamber Music His Favorite Form of Expression—His Visit to America in 1921 Recalled

By DANIEL GREGORY MASON

The accompanying tribute to Vincent d'Indy by Daniel Gregory Mason, professor of music at Columbia University, is of unique timeliness in view of the fact that the composer will celebrate his eightieth birthday anniversary on March 27. Professor Mason, who is well known as composer of music in the larger forms and as an able writer on musical subjects, is particularly well fitted to pen this estimate of d'Indy, as he is one of the French composer's leading pupils in the United States.—Ed., MUSICAL AMERICA.

As one heard, the other evening (played by Willem Willeke's Elshuco Trio and their associates), Vincent d'Indy's buoyant and imaginative Sextet for strings, written but a year or two ago, and remembered that the composer is now approaching his eightieth birthday, one realized that he is today, almost without rival, the "grand old man" of music. Such was Verdi when he composed his incredibly fresh "Falstaff" at eighty-two; such, still earlier, was Haydn when on the eve of sixty he started out to conquer London with twelve new symphonies. All three men combined a physical vitality fitting them for almost limitless labor with an intellectual curiosity playing always outward and an ardent enthusiasm for beauty that raised them above personal fortunes and misfortunes.

As I think over all my impressions of d'Indy, which cover now a period of thirty years, I find that this loyal and ardent devotion to beauty, as of a lover to his mistress, is the deepest thing in him, and always underlies the friendliness, the unfailing kindness, the grave and sweet dignity, that are what one most feels in casual contacts. You are his friend not on your own personal account, nor on his, but because both are servants of art; and it is curious that, far from resenting this impersonality, one feels honored and ennobled by it. "I could not love thee, dear, so much, loved I not honor more." This is what is meant, I suppose, by the "austerity" so often insisted upon in his personality and in his music. To me it is an inspiring austerity, like that of Emerson's conception of love and Thoreau's of friendship.

Advice to a Student

Whatever its genesis, the warm outgoing friendliness was unmistakable and deeply comforting, when in May, 1901, I went to him for artistic counsel, a student of twenty-seven alone in Paris, homesick, ill, discouraged. He received me in the study of the apartment he still occupies at 7, Avenue de Villars, in the quiet section dominated by the broad-set gilded dome of the Invalides. I suppose I showed him some manuscripts, but if so all that part of the interview has fled from my memory. What I vividly recall is the enthusiasm with which he talked of beautiful masterpieces, of what one should study, of the unbroken stream of tradition. He jotted down in pencil this list of works for me to analyze:

Chorals pour Orgue J. S. Bach
Quatuors (du XIIe au XVIe) Beethoven
Quintette, Sonate pour Violon César Franck
Ir Quatuor G. Fauré
Trio pour Piano, Clarinette et Violoncelle V. d'Indy

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DIRECTION

Translation of the letter written by Vincent d'Indy to Daniel Gregory Mason, from Paris under date of Dec. 15, 1929, and reproduced below: "Thank you, my dear Mason, for your delightful message and the charming article on my 'Jour d'Été . . .', which appears to me to be by yourself . . . ? I have been very happy to learn that I have not been completely forgotten in America, and, if you should have the opportunity, I would be obliged if you would transmit all my warmest thanks to M. Sokoloff, who conducted my work. My respects and the best wishes of my wife to Mme. Mason, and for you, my dear friend, all my very sincere and enduring friendship."
(Signed) Vincent d'Indy."

Paris, le 15 décembre 1929

Merci, mon cher Mason de votre aimable envoi et du charmant article sur mon "Jour d'été" . . . qui me paraît bien être de vous . . . ?

J'ai été très heureux de voir qu'on ne m'oubliait pas complètement en Amérique, et — si vous en avez l'occasion — je vous serai reconnaissant de transmettre tous mes très chauds remerciements à M. Sokoloff, qui a dirigé mon œuvre.

Mes hommages et les meilleurs souvenirs à ma femme par Madame Mason,

Et pour vous, mon cher ami, toute notre bien sincère et inaltérable amitié,

Vincent d'Indy

As I was leaving, he showed with pride and pleasure a bust of his master, César Franck. He gave me his photograph, inscribing it with characteristic kindness "en souvenir de bonnes conversations d'art"—though I had contributed little beyond absorbed attention. And he said, quietly but with a vibrant conviction in his voice that I have never forgotten: "Les principes d'art sont éternelles. Ils restent."

Idyllic Summer in Cévennes

Twelve years later, in 1913, my wife and I found it possible to spend a year abroad for change, refreshment and study. I resolved at once to work if possible with d'Indy, and wrote him to enquire about arrangements. Replying that in Summer he took no regular pupils, he nevertheless generously agreed to give up some of his treasured

time for composing to the criticisms I desired. In those days he spent the Summers at his chateau of Fauqs, in the southern province of Ardèche, in his beloved Cévennes country celebrated in the symphony, "A Summer Day in the Mountain." We rented a little villa in the primitive mountain village of Boffres, sufficiently near the chateau for me to walk there for the criticisms. He received me in his large study on the third floor, whence on a clear day he could see Mt. Blanc. To the five meetings I had with him there, and the one at the Schola Cantorum in Paris later in the Fall, I look back as the most liberating and fecundating lessons in composition I ever received.

It was characteristic of him that he always tried to emphasize the positive, constructive side by praising what was

good, instead of lingering upon what was bad. Thus at the first meeting, when I showed him several already finished compositions, he dwelt on the desirability of letting the imagination flow freely, especially in the second theme of a sonata form, pointed out that Beethoven often incorporates a number of contrasting motives in a second theme, and showed how much more imaginative the second theme of one of my pieces was in this way than that of another. Similarly in the first movement of my Symphony in C Minor, which I began to compose for our second meeting, he found at first certain bad doublings of instruments, but at the last meeting dwelt with great good humor on the improvement in this respect, frequently exclaiming "Bon" or "Ça va bien" with almost as much glee
(Continued on page 32)

London Hears New Works by Williams and Ethel Smyth

Two Examples of Church Service Music by Vaughan Williams Impressively Given in Southwark Cathedral — Dame Smyth's "The Prison" Receives London Premiere by Bach Choir — Mossoloff's "Factory" Music Heard at B. B. C. Symphony Concert

By BASIL MAINE

LONDON, March 1.—It is not often that we are able to welcome any notable additions to Church Music. (I use the term "Church Music" to signify works that can be appropriately included in a service.) Two recent compositions by Vaughan Williams, however, have impressed me as being of more than ordinary importance. They were heard at a Service of Music in Southwark Cathedral on Feb. 21.

"Three Choral Hymns" are settings of words by Bishop Myles Coverdale for Easter, Christmas and Whitsunday, and in each austerity is balanced with that imaginative quality which is peculiar to all the composer's religious music. Each sounds the note of praise; but whereas in the first, it is concentrated, and in the last is heard in the voice of a mediator, in the Christmas Hymn it is mingled with tenderness and adoration. The Cathedral Special Choir, with strings from the London Symphony, gave a good performance of the work under Edgar T. Cook, organist of the Cathedral. It was shown that, although the music presents difficulties, they are by no means insuperable, given careful rehearsal and such clear tone as these singers possess.

Second Work More Difficult

The second work is a more difficult problem for a choir. It is a setting of the Benedicite, with a seventeenth century hymn interpolated. The effect here depends not only upon absolutely true intonation throughout, but also upon an exact choral and instrumental balance. Strong, forceful lines and adorning details make up the texture, and a faithful conveyance of this will express both the strength of unity and the strength of organic diversity. This is the Hymn of Praise of all works and all powers. As each is named, a cumulative force must be felt at work, one that is not dispersed but suspended at the point where the hymn occurs. Although the conception was but dimly apprehended on this occasion, one could be aware of the deep significance of the setting.

These Services of Music at Southwark play an important part in the maintenance and development of our goodly heritage of church music. They are always admirably arranged. At this service, for example, Christian Ritter's "O Amantissimi Sponse Jesu" and the Agnus Dei from Byrd's Five-Part Mass were included, the one an intensely personal, the other a reticent and corporate act of worship. The program ended with Holst's "Two Psalms," before which Bach's F Minor Piano Concerto was a well-placed interlude. The long beautiful melody of the slow movement

gave the service its moment of quiet contemplation.

Dame Ethel Smyth's New Work

The Bach Choir must also be credited with giving the first London performance of a new work on Feb. 24. This was Dame Ethel Smyth's "The Prison." (The actual first performance was given a few days earlier under Professor Tovey in Edinburgh.) Many years ago Henry Brewster, a friend of the composer, published two or three short metaphysical works which have now gone out of print.

Ethel Smyth had for long contemplated the setting of one of these, called "The Prison." It is as well to give this explanation since the motive and theme of the work may be misunderstood. The composer tells us that



Vaughan Williams, Whose Two Examples of Modern Church Music Were Given Premieres at a Service of Music in the Southwark Cathedral

an acquaintance said to her: "How very thrilling! I hear you have composed a thing called 'The Prison.' It's all about your experiences at Holloway, I suppose?" The word "Prison" here signifies, not Holloway, but that Prison of self from which all of us are struggling to escape. The work is evolved from two tunes from Ancient Greece. The first, the "Aidin Inscription," is said to be the only specimen of Greek music that has come down to us engraved on stone. The other, the "Ajax Fragment" is much earlier and possibly was the very music used in Euripides's "Ajax." It is not out of the question that Euripides himself wrote it, for he was composer as well as author. The work also embodies the "Last Post." The Soul tells the Prisoner that the lesson is done, but now he must taste death. The bugle-call sounds in the distance. The Prisoner then says: "The death? Then let there be banners and music!" At the close the Aidin melody and the Last Post are combined, the chorus quietly echoing the Prisoner's own words "I am the love, the silence and the song."

Although the critical appraisal of the work was lukewarm, the performance was enthusiastically received by the audience. Dame Ethel Smyth rarely fails to capture the imagination of the ordinary music-lover.

Mossoloff's "Factory" Music Heard

Another "first performance in England" was that given of Alexandre Mos-



Herbert Lambert, Bath

Dame Ethel Smyth, Whose Choral Work, "The Prison," Received Its First London Performance by the Bach Choir

soloff's "Factory: Music for Machines" at a B. B. C. Symphony Concert on Feb. 25. Mossoloff was born in 1900 at Kieff and was educated at the School of the Society of Pedagogues in Moscow. He is a pupil of Glière and Miaskovsky.

If one admits that the elation which fills an engineer at the sight of perfect machinery has a counterpart in musical experience, Mossoloff has conceivably discovered it. But the experience is for engineers, not for musicians. This

work is, indeed, an engineering feat. Seeing the players so variously and rigidly employed, almost one was persuaded that the orchestra had become a machine, especially when the horns stood up like Robots to blare out their metallic theme.

In this same program, which was conducted by Adrian Boult, was the rarely played Overture to Berlioz's "Les Francs Juges." It is interesting to recall the composer's account of the first performance of this overture. He describes fully how some of the players were almost overcome by terror. Forgetting that he was the composer of the work, he was on the point of calling out "How monstrous, gigantic and terrible!" The performance the other night left its impression, although it could not be said that any of the players looked terrified. Some of the effects of sonority in this music are remarkable, but, of course, the audience is continually asked to accept melodramatic license; as much as if it were seated in a Grand Guignol Theatre.

Elgar's Violin Concerto was also played that night—strange bed-fellows, these three works. With Albert Sammons as soloist, and with every part in the score played lovingly, the experience of the music, its exceeding sweetness and melancholy, its inner spirit and close, firm structure, returned anew. Although it was written for Kreisler, there can be no doubt that by nature Sammons is the ideal interpreter of this concerto.

TABLOID OPERA IS FEATURED ON COAST

Theatre in San Francisco Replaces Movies with Lyric Vocalism

SAN FRANCISCO, March 20.—San Francisco's largest motion picture house, the Fox, is producing tabloid opera in place of the usual Fanchon and Marco stage show, with its revue and vaudeville acts. The de Vally Opera singers, directed by Antoine de Vally, and a ballet under the direction of Estelle Reed, form the stage forces. Walt Roesner and his regular Fox orchestra contribute the symphonic score.

While the presentations are "Hollywoodized" to some extent, they are effective and well received. "Faust," "Martha" and "Cavalleria" have been given, and a special word must be said for the dance trio appearing in the "Faust" excerpt. Lulu J. Blumberg, erstwhile concert manager, interested the theatre management in this project, which employs local artists.

Notable Visitors

Notable visitors have been Paul Robeson, with Lawrence Brown as his accompanist; Lester Donahue, using the John Hayes Hammond piano, and Robert Vetlesen, pianist. The last-named began his career in the Hawaiian Islands as a prodigy and made his American debut at the first concert given in this city by Yehudi Menuhin.

The Pacific Musical Society held its annual "jinks" on Feb. 24 in the Fairmont Hotel. A feature was the travesty, "A Rehearsal of Carmen," written and directed by the club president, Rose Relda Cailleau. Those par-

ticipating were Harry McKnight, Barbara Fuller, Margaret Cheeseman, Arline Golden, Sofia Rottanzi, Lenore Butte, Beatrice Hein, Madelaine O'Brien, Margaret Mack, Ruth O'Brien and Anna Short. Louise Marleau was at the piano. MARJORIE M. FISHER

GIVE NATIVE WORKS

Society for Publication of American Music Chooses Terry Sonata

At the annual meeting of the Society for the Publication of American Music at the home of Edwin T. Rice, one of its vice-presidents, on Saturday afternoon, March 7, the works recommended by the music committee were performed before the judges. The judges on this occasion included Georges Barrère, Mrs. H. H. A. Beach, Carl Engel, Rubin Goldmark, Lewis M. Isaacs, A. Walter Kramer, Mr. Rice and Burnett C. Tut-hill.

The work chosen was a Sonata for violin and piano by Frances Terry, which was performed by Maurice Kaufman and Marion Carley. It is to be published next Autumn. As in other years, two works will be issued. The title of the second, however, will be announced later.

Civil Service Commission Has Openings for Music Teachers

WASHINGTON, March 20.—The United States Civil Service Commission announces openings in the Government service for music teachers. One of these openings is for an instructor in school work at \$1,860 a year; another is for a teacher for band and orchestra at the same salary. Both are in the Indian service. The compensation includes certain allowances and living provisions. A. T. M.

Berlin State Opera Revives Strauss's "Night in Venice"

Korngold - Mareschka Arrangement Conducted by Kleiber with Carl Hagemann in Charge of Stage—Matters of Light Import at Kroll—Double Bill of Braunfels's and Lothar's Works at Civic Opera—Brilliant Orchestral Concerts—Artur Schnabel Heard

By GERALDINE DE COURCY

BERLIN, March 2.—Following in the wake of Vienna and New York, the State Opera also made a little sally into the poppy-blown fields of operetta by reviving on Feb. 20 that now popular bit of second-rate Strauss (Johann vintage), "Die Nacht in Venedig."

The Korngold-Mareschka arrangement was used and the stagecraft was entrusted to no less an authority than Carl Hagemann, former director of the Wiesbaden Opera, who originally resurrected and refurnished this work for the Baden-Baden Festival of 1918. Since that time it has swept through most of the provincial theatres of Germany and Austria and at last wound up at its startingpoint, Berlin, where it made its initial bow on Oct. 2, 1883—the only one of Strauss's compositions to have its premiere outside Vienna.

About two years ago it held the boards for a short, unsuccessful season at Berlin's opera comique (Metropol Theatre) with the assistance of the country's matinee idol, Richard Tauber. Now, even with the blare of grand opera, its success with the public was hardly more than the same tame variety known as an "Achtungserfolg," in spite of the distinguished captaincy of Erich Kleiber and the accoutrement provided by Leo Pasetti, who has brought so much renown to the Munich theatres through his designs for "Parsifal" and other Wagnerian works.

Settings No Compensation

As usual, the sum total of the picture was tasteful and delightful, appraised not only with a gleaming riot of color, but fortified with that vivid suggestiveness that marks all sensuous and effective beauty in stagecraft. Even with all these several advantages, interest ran rapidly down hill, so that without the lucky interpolation in the third act of the ballet from the same composer's "Ritter Pazmann," the audience could have drifted silently away like the proverbial summer's mist long before the denizens of the Garderobe were ready to pass out the hats!

This ballet gave Kleiber and von Laban excellent opportunity for some good team work, but the last six months have undoubtedly shown poor von Laban that a crown has its drawbacks as headgear. After the rather strong doses of acrobaticism in "Fuerst Igor" and "Margarete," he now swung back to authentic old-fashioned ballet, but fared no better with the professional reviewers.

Lotte Schoene, in Marie Jeritza's fa-



Otto Kurt Vogelsang, Berlin. Photographs Taken Especially for MUSICAL AMERICA

One of Pasetti's Settings for the Recent Berlin Revival of Strauss's "Night in Venice" (Above), and, at Right, the Kroll Opera Mounting of "Butterfly," by Moholy-Nagy

mous role, sang charmingly, as did all the other principals (Tilly de Garmo, Margarete Arndt-Ober and Hermann Gallos), but they could not save the evening from that boredom that hangs in festoons from most mid-Victorian espièglerie.

The next novelties at this opera-house will be a revival of Franz Schreker's "Die Ferne Klang," and a new arrangement of Meyerbeer's "Die Hugenotten" by Leo Blech and the State Opera's distinguished dramaturge, Dr. Julius Kapp, who collaborated so successfully last year in the rearrangement of Berlioz's "Les Troyens."

Kroll Stages Lighter Works

On the eve of its doom, the Kroll Opera is beginning to serve to its harassed subscribers those striped sticks of musical peppermint for which they have so long been shouting in vain: "Louise" and "Figaro" and now "Butterfly"—all sufficiently unusual to maintain the platform of modernism, but easy to swallow and palatable in the bargain.

Moholy-Nagy, the talented Hungarian whose scenery for the "Tales of Hoffmann" was a seven-days' wonder, combined with "Die glueckliche Hand" and "Geschichte der Soldaten" to upset the Volksbuehne and the Prussian Diet, had the décor again and showed that he was quite capable of doing something less spectacular than épater les bourgeois, if he had a mind thereto. Dr. Hans Curjel, the present director, had charge of the mise-en-scène and manifested considerable originality.

The evening was particularly interesting to Americans in that it marked the debut of Charles Kullman, a

Butterfly was gracious to the eye and pleasing to the ear, and delivered herself of an extremely commendable piece of work after she had flung off the coquettish for the dramatic. With Mathieu Ahlsmeyer, she had more than a little to do with the success of the evening.

The next revivals at this house will be Offenbach's light opera, "Perichole," in Karl Kraus's arrangement, and Verdi's "Falstaff" with Klemperer conducting.

The Civic Opera produced Walther Braunfels's latest work, "Galatha" and Mark Lothar's "Lord Spleen" on Feb. 25, both of which were reviewed in MUSICAL AMERICA at the time of their premieres in Cologne and Dresden respectively. The Braunfels work is a fine musical structure with a cold and bloodless facade, so it fell rather flat, outside



Otto Kurt Vogelsang, Berlin

pupil of Francis Rogers of the Juilliard Foundation, and with Susan Fischer, the holder of a special scholarship at the State Academy of Music in Berlin.

American Scores

Kullman, who has been a member of the American Opera Company and the Chicago Light Opera Company, displayed a tenor voice of unusual operatic promise, which was used with technical authority and a high degree of musicianship, as far as could be judged in view of the fanfare and din with which Alexander von Zemlinsky served his Puccini. Kullman's reception was nevertheless unequivocally successful and should encourage him to polish off some of the jagged corners of his stage deportment that now give his playing the impression of angularity. Jarmila Novotna as

of the ranks of the connoisseurs. The Lothar work fared better owing to the final scenic and aural commotion.

Orchestral Concerts Heard

In spite of the economic shadows, there have been a number of orchestral concerts of particular brilliance, an outstanding one being Klemperer's fourth in the Kroll orchestral series, which included a most memorable performance of Bach's D Major Brandenburg Concerto with Guenther Ramin as assisting soloist at the harpsichord. Klemperer conducted from the vantage point of the second harpsichord and spun a musical web of the purest gold, whose scintillation was in no wise dimmed by its proximity to Stravinsky's Psalm Symphony. This composition, heard first in America, could have had no better introduction to

(Continued on page 39)

Mrs. Ethelbert Nevin—Memories, Music, Modernity

Widow of Popular American Composer Finds Life Very Full of Interesting Things—Some Reminiscences of Early Days—The Mantle of Responsibility Falls—She Enthusiastically Champions "Music for the People"



MUSIC, as a so-called "indoor sport," never interested the youthful Anne Paul, who was growing up in a Pennsylvania town during the eighteen-seventies. Hers was an out-of-door girlhood, with attention to all the sports that were considered "lady-like" at that time, and it was only when she became acquainted with Bert Nevin that she gave any thought to "the concord of sweet sounds."

"Bert must have had to put up with a great deal from me at first, in my ignorance of that subject," says Mrs. Ethelbert Nevin.

When we think of the important place that the widow of this very popular American composer holds in the world of music today, and the respect and love which musical people feel for her, it is amusing to hear her protest of early indifference.

"I disgraced myself by asking who Wagner was," she chuckled. "I soon found out. I was fourteen when I first met my future husband. We had been brought up in the same town of Edgeworth. Shortly after this meeting, he went to Europe with his parents to study. His talent had been fostered at an early age. When he was but a boy, he would drop his baseball bat, and leave his companions wondering while he went in to play the piano.

Fate Took a Hand

"When he came back from his European study, I was 'grown-up' but still musically ignorant. I have often wondered why, with this seeming lack of mutual interest, Ethelbert should have chosen me. Now I feel that it must have been fated, because my different temperament provided a balance wheel, and I am happy and proud to have had the mantle of responsibility placed on my shoulders—the responsibility of being allowed to assist in bringing a great talent to its rightful place in the world.

"It is not a matter of personal pride at all. One might work for years to help a mediocrity, and it would be all for naught. When the worth is there, it will become known and appreciated on its own account. Sometimes it takes years, however. One can only work to shorten the time between creation and acceptance by the world."

Devotion to Nevin's Memory

With her boundless vitality, her equable temperament and her newly awakened interest in music, Mrs. Nevin not only was the staunch companion of talent's early struggle to find itself, but she shared in the career of the man whose helpmeet she was, and has devoted herself to the perpetuation of his memory since his death in 1901.

There has been the feeling expressed



An Early Picture of Mrs. Ethelbert Nevin and Her Two Children, Taken at the Beginning of the Century



Lorenzo Camileri, Conductor of the People's Chorus of New York, Which Is One of Mrs. Nevin's Enthusiasms

that Nevin died just at the height of his career, and that he had accomplished his best work. The lovely melodies, both in songs and piano pieces, which used to be on every student's and amateur's piano, and which still stir the hearts and memories of concert audiences when heard today, were undoubtedly his message to the world. Mrs. Nevin expressed the opinion, arrived at with the perspective of the years, that he had said what he had to say, and that it was perhaps better that he had never tried to enlarge his field.

"They used to tell me that the composer of 'The Rosary,' of 'A Day in Venice' and 'Narcissus' would one day write the great American opera," she said. "I do not believe that he would. Within his frame, a very charming and appealing frame, perhaps a small one, he was perfectly at home. The larger forms were not for him. It is, in a way, the difference between a lyric poet and epic poet."

Nevin's gift of song has never faltered in its appeal to the public—the



International Mrs. Ethelbert Nevin as She Is Today, a Modern in the Modern World, with Memories of the Days When Her Husband First Attracted Attention as One of America's Most Popular Melodists

great public that loves to hum a tune. And now that the radio and the phonograph have made possible such wide dissemination of music, Mrs. Nevin sees a renaissance in his popularity.

A Modern Among Moderns

Her own intense interest in life, in people and in the possibilities of music, added to an adaptability that recognizes the power and inevitability of change, makes Mrs. Nevin capable of living in the modern world as a modern. The radio she adores, and believes that it is working wonders for music, as is the phonograph. The only modernity with which she does not feel in sympathy is some of the most modern music.

"They do not write at all from the heart nowadays," she mourns. "You can hardly blame me for loving melody—I was educated on it. Small wonder that I still like the older Italian operas, although others scorn them."

Mrs. Nevin's resolve to "carry on" after her young husband's death brought her into contact with music in all its forms, and with the people who make, sell, exploit and otherwise busy themselves with the art. She early learned to be a champion of the rights of musicians, too little recognized in a world that was beginning to be pretty thoroughly materially-minded. Consequently, 1909 found her at Washington, working hard for the passage of the first copyright bill, and, largely

through her efforts, the bill was passed.

She had called upon Victor Herbert for his advice in this action. An old friend of Nevin, and a man and composer whom Mrs. Nevin admired wholeheartedly, Herbert told her to go ahead.

This winter found her again concerned with the new copyright law, and fiercely impatient at its delay.

"Composers and authors need material protection," she insisted. And she is in a position to know.

One of Music's Champions

Her enthusiasm for musical affairs extends to other worthy channels—helping music to grow where no music had been before, and benefiting unemployed musicians. It is only natural

(Continued on page 29)

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DEAR MUSICAL AMERICA:

It is high time that something were done to make it impossible for unscrupulous persons to collect money for subscription seasons, give a performance or two and make off with the funds.

You know this thing happens from time to time, and good, honest folk, who send in their money in advance for a projected season, suddenly find themselves *sans* money and *sans* the entertainment which they have been promised.

I hear that a season of opera was recently announced for New York, opera on an intimate scale, subscription money collected by the so-called manager, one production (or was it two) given and, as the Italians say, *basta!* The manager is not to be found, nor has the money been returned to the subscribers.

There ought to be a bit of legislation to prevent this kind of thing happening. People who subscribe in good faith to art entertainment ought to be protected.

You will recall that about four years ago an orchestra got under way in New York, first on modest lines and then on an elaborate expansion program, calling for something like a hundred concerts for what was to be its third season.

After a season's concerts, things went awry and the public, arriving at Carnegie Hall one fine evening, found that there was to be no concert. They had paid their money, but they could get nothing for it. Home they went, hoping that an adjustment would be made.

To my knowledge nothing has ever been done about it. It is, indeed, an unsavory chapter in symphonic concert history in the city of New York. The conductor of the orchestra, a foreign musician, has disappeared from our world of music. Perhaps we should not be deeply grieved. He had little to offer as a conductor.

When last heard from, he was giving a concert in Vienna and planning one in Berlin. I am told that the manager in the latter city received certain confidential warnings. The projected Berlin concert never took place.

So there you have it, both in opera and concert. The conductor got his money all right, and so did the manager of the operatic enterprise referred to. But the public got nothing and has no redress.

It is high time that the reputable managers got together and made this sort of thing impossible. Persons plan-

ning subscription seasons should be obliged to deposit a bond covering the monies collected, so that, in the event of discontinuance for one reason or another, the subscribers will be protected.

One of my imps tells me that your editor was present recently at an informal musicale in the studio of Pietro Yon, at which Mr. Yon presented his young artist pupil, Robert Elmore.

Elmore, who is but eighteen, has been studying organ with Yon for five years, in which time he has accomplished almost the impossible, covering ground which normally required more than twice as long. There is hardly an important work in organ literature that he has not made his own.

He is the son of a Baptist clergyman in Wayne, Pa., an unaffected youth, who displays prodigious gifts as a performer. On the occasion referred to he played with rare virtuosity Bach's big D Major Prelude and Fugue, a part of the Yon "Sonata Cromatica" and other difficult works. Think of it: he plays everything from memory, manages the most hair-raising passages, both manual and pedals, with uncanny ease and brings to his playing a real expression and mature musical perception!

Then he can swing over to the piano and play you a Liszt rhapsody just as well. That is unusual, as organists are rarely good pianists. And in composition, which he has studied and is studying with Mr. Yon, he is similarly gifted. He has written a number of sonatas, among other things, that give proof of striking creative ability.

Twice a week he comes over from Wayne, Pa., for his lessons, which are, Mr. Yon tells us, as inspiring to him as they are instructive to Elmore. Yon has great hopes for him, and is planning to present him in several public concerts this season. Who says we have no native musical talent?

Speaking of Yon, I am wondering why he was not called to succeed the late Lynnwood Farnam as head of the organ department at the Curtis Institute? Yon is a master of the organ and a teacher of the highest rank. His choice would have seemed a more natural one than that of young Fernando Germani, who got the post.

"My old friend Mephisto is bemused indeed," writes none other than Leigh Henry, of *The London Musical Standard*, of whom I have had occasion to murmur gentle nothings. "Sad warning to the professionally malevolent!"

Airily, courteously, and at some length I am informed that I have "slipped up badly." It seems I attached the wrong handle to our distinguished British visitor. He assured me he is a music critic, not a journalist, though, to keep me from feeling too chagrined over that, he graciously adds that "the mistake is easy these days."

What he says I have no right to assume is that he is no musician. That is one thing I never would assume, even of a man who confesses himself a critic. It is the genial Mr. Henry who assumes that I assume he is no musician and just because I jotted down in these meditations something one of my imps reported our visitor from overseas as saying with respect to living composers.

With my "characteristic mendacity" (I like Mr. Henry's choice of vocables; they roll nicely on the tongue), I put it down that in a lecture before some of our impressionable seekers after

wisdom he had listed Stravinsky, Whitthorne and Schönberg as the three greatest living composers. Mr. Henry now assures me he said no such thing. "No musician"—and this is where he assumed I assumed he was no musician—"would have made the selection" attributed to him, he insists, with all possible flatness and finality.

But that isn't the worst of it. Mr. Henry informs me that I have placed him in physical danger. "Nobody," he writes, "could have heard the tone in which Emerson Whitthorne rang me up to ask, 'Did you put Stravinsky and Schönberg in with me in the three greatest living composers?' without trembling."

The letter contains a list of "front rank composers from the country of the immediate musical future" whom Mr. Henry tells us he named along with Whitthorne. Our erroneous "three greatest" thus become twelve, even without Stravinsky and Schönberg. But I hesitate to name them, for fear of putting my foot in it again. There might be others.

Have you ever read the *Theatre Arts Monthly*? I don't know when I have enjoyed anything so much as several of its recent issues. Under the editorship of Edith J. R. Isaacs, this magazine has become a force in critical discussion of things of the theatre and allied arts. Mrs. Isaacs, in private life the wife of Lewis M. Isaacs, lawyer by profession and musician by birth—he studied with MacDowell and has composed some excellent music—has built up this magazine from modest beginnings and done it brilliantly.

She has as her associate editors Stark Young and John Mason Brown, and in England, Ashley Dukes. Thus the magazine's outlook is international, quite as it should be.

In format, illustrations and text, it is a fascinating periodical, and I am glad to hear that it has a fine and constantly growing circulation.

Music is treated from time to time, as last Autumn for example, when Nikolai Sokoloff contributed a splendid article on his return from a Summer in Russia. He wrote of music under the Soviet régime, telling of much that was unknown to American readers.

My compliments to Mrs. Isaacs for what she has done and is doing. At last we have a magazine that deals with the theatre in an interesting and, best of all, in an adult manner.

Do you know Maurice Van Praag? Of course, you do. He is the personnel manager of the New York Philharmonic-Symphony and one of the most active men in symphonic orchestral music in this country.

Just now he is busier than ever, for there are to be changes in the orchestra, and he is the man to whom Toscanini and other conductors look for counsel when making changes. "Van," as he is known to his friends, knows the technical ability of virtually every symphonic player in the country, so that if a new horn or oboe, or what not, is needed, he can put his finger on the man, provided the man can be secured. "Van" can get him, if anyone can.

He is a musician himself, an accomplished French horn player, and was a member of the Philharmonic for a number of years before he devoted himself to the managing of the personnel. Arthur Judson, manager of the Philharmonic, has for a long time had "Van" in his councils. And Judson's success as an orchestral manager would seem to reflect high praise on "Van."

With Pen and Pencil



This Distinguished Composer, Maurice Ravel by Name, Wrote a Piece Called "Bolero" in a Moment of Prankishness. Is He Laughing Up His Sleeve at Its Overwhelming Popularity in This Country?—A Vogue That Extends Even to a Particularly Unpleasant Jazz Arrangement—One of Those "Specials"

It didn't take long to get the information about Henry Eichheim, whom I referred to in my last letter to you.

One of my imps located him and so did several of my correspondents. His name appears in "Cobbett's Cyclopedic Survey of Chamber Music," and he is an American, born in Chicago in 1870.

Marshall Kernochan, the composer, has been doing exceedingly fine work as a critic in the *Outlook*. He writes with charm and knowledge of the important music heard in New York. Recently he had a very amusing article on "Musical Reminiscence-Hunting," in which he takes the position that critics are wasting their and their readers' time picking out resemblances between passages in a new work and famous works of another day. His article on debut recitals, reprinted by you, pleased me greatly.

This kind of criticism and comment on matters musical is very welcome in a day when so much is done that is merely musical reporting. Mr. Kernochan, cultured in all the arts, does not set himself up as an oracle, but writes frankly and with authority—for he is a musician of unusual sensibilities—of the things he hears.

No one wrote a more understanding review of Taylor's "Peter Ibbetson" than he did, a review that was both analytical and suggestive.

I feel that his articles on music really adorn the *Outlook*, which, by the way, gets better and better with every issue. It is today one of the most vital weeklies we have; in fact, the one that is more forward-looking in its viewpoints than any of its contemporaries. At least so thinks your

Mephisto

New Ducasse and Laparra Operas Win Paris Audiences

"Cantegril" by Ducasse Is Heard in Premiere at Opéra Comique — Laparra's "L'illustre Fregona" Meets High Approval at First Opéra Hearing—Two New Ballets Seen at Opéra—American Works Played at Library Concert

By GILBERT CHASE

PARIS, March 1.—Two operatic premieres claimed our attention this past month: "Cantegril," a four-act comic opera, book by Raymond Escholier, music by Roger Ducasse, produced at the Opéra Comique on Feb. 9, and "L'illustre Fregona," a "zarzuela" in three acts, words and music by Raoul Laparra, produced at the Opéra on Feb. 16.

"Cantegril" is essentially a folk-opera, for which that picturesque region of southern France known as Ariège provides a distinctive background of local color. While the plot in its main outlines is very simple, the action is replete with details drawn from popular tradition that give variety and animation to the whole.

The hero, Cantegril, an ex-Don Juan of the rustic sort, falls in love with Francézine, a young girl of the village, whose father has betrothed her to a rich but uncouth peasant named Jeanpoulet. Cantegril outwits his rival, covering him with ridicule, and wins the heart and hand of Francézine, obtaining her father's reluctant consent by a bold stratagem.

The composer, while utilizing popular themes in his score, has enveloped them in a complex orchestration that robs them of their native simplicity. The result of this incongruity is that one has the impression that the music is not ideally fitted to the spirit of the text, however admirable it may be when taken by itself.

Individual Orchestration

The score, in fact, is very well written; it shows a firm and facile technique, and the orchestration is full of individuality. A great deal of the time the composer is kept busy underlining the multitude of verbal details contained in the libretto, but when he has an opportunity for unhampered expression, as in the love duet of the last act, he proves fully equal to the occasion. The writing for the chorus is important and interesting.

"Cantegril" makes a departure from tradition in giving the role of chief lover to a baritone instead of a tenor. Roger Bourdin as Cantegril did well with a role for which his voice is not particularly well suited. Marie-Thérèse Gauley was attractively *mignonne* as Francézine. Georgette Mathieu as her friend Isabérous was an accomplished comedienne. M. Le Prin was a convincingly grotesque Jeanpoulet, M. Dupré an excellent father, and M. Baldous a truly Rabelaisian Padre Bireben. The settings by Georges d'Espagnat were faithful to the spirit of the locality. The opera,

excellently conducted by Louis Masson, was very favorably received.

Laparra's Opera After Cervantes

Raoul Laparra, whose light opera "L'illustre Fregona" forms the latest attraction at the Paris Opéra, is a French composer who makes a specialty of writing Spanish music, his best-known work for the lyric stage thus far being the opera "La Habanera," which figures on the repertoire of the Opéra Comique.

The libretto of "L'illustre Fregona" is an adaptation, made by the composer, of a story by Cervantes, to be found among that writer's "Exemplary Tales." The title may be freely translated—with acknowledgements to John Fletcher—as "The Fair Maid of the Inn." The composer calls his work a "zarzuela," which is simply the Spanish name for the native species of light opera, after which "L'illustre Fregona" is patterned.

Unusual interest attached itself to the premiere of this work, owing to the fact that the Opéra's new revolving stage was used for the first time on this occasion. There is no denying that the new device greatly enhanced the interest of the spectacle and contributed in no small measure to the enormous success obtained by M. Laparra's work.

The opera begins with the arrival before an inn at Toledo of two young students from Salamanca, who have been attracted to the spot by reports concerning the beauty of a certain maid belonging to the establishment. The two students, Lope and Tomás, disguised as menials, obtain employment at the inn. It is Tomás who is particularly struck by the charms of Costanza, the "Fair Maid" of the inn, and he soon finds an opportunity to declare his love, which is returned.

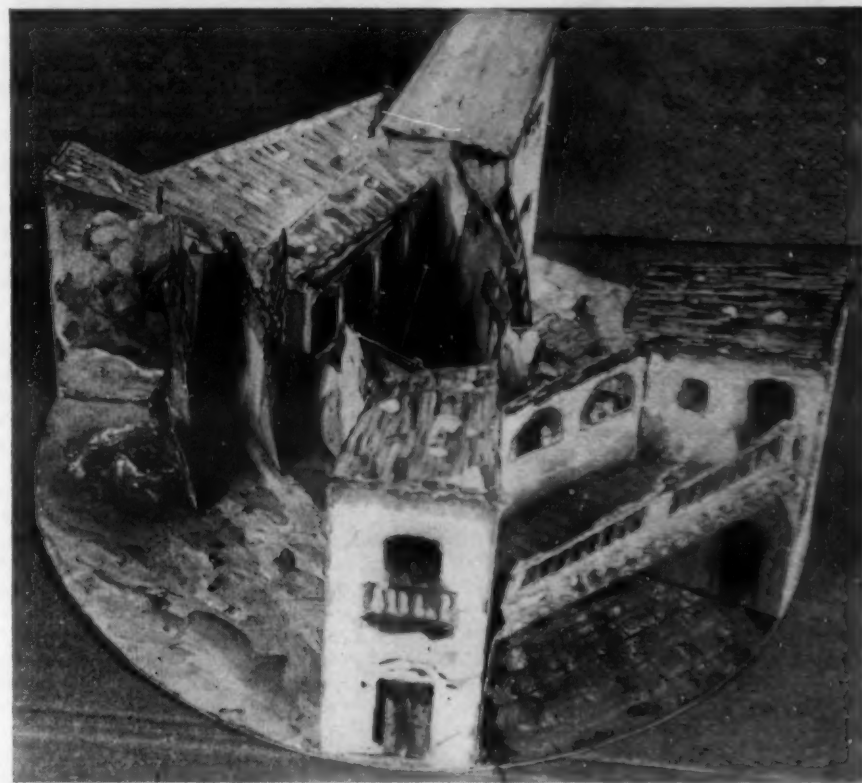
After various scenes, ranging from the broadly humorous to the tender and pathetic, it develops that Costanza is, in reality, a high-born maiden, entrusted as an infant to the care of the innkeepers by a mysterious lady, and the spectacle ends with a double marriage, celebrated by a general frenzy of dancing.

Dancing Attractive

The dancing, in fact, is one of the major attractions of the work. A fine troupe of native Spanish dancers, headed by Laura de Santelmo, Soledad Martinez, Juan Martinez and Juanito Martinez, carry all before them in the last act with an irresistible medley of popular dances.

Between the novelty of a revolving stage and the attraction of Spanish dancing, M. Laparra's music is cast somewhat into the shade. His score, nevertheless, is by no means devoid of charm. In contrast to the music of M. Ducasse, which is thoroughly modern in texture, M. Laparra's music has a decided romantic tendency. He is more akin to Massenet than to Debussy. The whole score has the Spanish folk-song as a basis.

"L'illustre Fregona" was admirably interpreted by a cast which included Fanny Hedy as Costanza, M. Villabla as Tomás, Henri Fabert as Lope, M. Huberty as the Innkeeper, and Mlles. Lapeyrette, Hamy and Montfort, and MM. Grommen, Bordon, Claverie, Narçon, Jobin and Warnery, in roles of minor importance. The settings by G. Mouveau successfully evoked the



Henri Manuel, Paris

A Model of the Setting for Laparra's "L'illustre Fregona," Given Its Premiere at the Paris Opéra on Feb. 16. The New Revolving Stage, as Used Here for the First Time, Contributed to the Opera's Success

charm of old Spain. The work was ably conducted by François Ruhlmann.

On the same bill, the Opéra presented two new ballets: "Prelude Dominical et six pièces à danser," by Guy Ropartz, and "L'Orchestre en Liberté," scenario by MM. Franz and Gsell, music by Henry Sauveplane. The choreography in each case is by Serge Lifar, who also danced the principal roles. The first is classical in spirit, the second is discordantly modernistic.

American Library Concert

A third concert of American music was given at the American Library in Paris on Feb. 10, with Albert Roussel as the guest of honor. The French composer accompanied Nadine Waters in a group of his own songs. Other items on the program included four pieces for two pianos by Templeton Strong, very well played by Marcelle and Elzette Herrenschildt; a number of songs by R. Myers, I. Citkowitz and Carley Robinson (all young American composers studying in Paris); two Negro spirituals, sung by Nadine Waters, and a Suite for violon solo by Quincy Porter, played by the composer.

Quincy Porter is a Yale man who is at present residing in Paris as the holder of a Guggenheim Fellowship for musical composition abroad (1929-1931). On Feb. 18 he gave a concert at the Salle Chopin in which six of his works, all composed recently in Paris, were performed before an invited audience. Maurice Hewitt presented Mr. Porter to the public. In addition to the Suite for viola, the program included a Sonata for piano solo, a Quintet for clarinet and string quartet, a Sonata for violin and piano, a Trio for flute, violin and viola, and a String Quartet. These works give evidence of a solid musical training and are not devoid of character.

Carl Buchman's symphonic suite, "Divertimento," was given its first local performance by the Padeloup Or-

chestra under the baton of D. E. Ingelbrecht on Feb. 14. Carl Buchman is a young American composer who is at present working with Nadia Boulanger in Paris. His "Divertimento" is based on South European dance forms: Gagliarda, Siciliana, Bergamasca, Farandole.

Igor Stravinsky conducted his "Symphonie de psaumes" in its Parisian premiere at the Champs-Élysées Theatre on Feb. 24. A large and distinguished audience gave the composer a warm ovation at the end of the performance. The orchestra was that of the Straram Concerts and the chorus was that of M. Vlassoff.

The Canadian soprano Jeanne Dusseau made a favorable impression before an invited audience at the Salle Debussy in a group of lieder by Schubert, Schumann, Brahms and Wolf.

MUSICIANS CLUB MEETS

Sydney Biden, Baritone, and Tollefsen Trio Give Enjoyable Program

Sydney Biden, baritone, and the Tollefsen Trio were the artists heard at the monthly musicale of the Musicians Club at the Barbizon-Plaza on the evening of Feb. 18.

A lieder singer of rare skill, Mr. Biden delighted the gathering with his sensitive interpretations of Schubert's "Nachtstück," "Der Wanderer an den Mond," "Im Grünen" and "Wohin," and a group by Hugo Wolf.

The trio, the members of which are Augusta Tollefsen, pianist, Carl Tollefsen, violinist, and Robert Thrane, cellist, was warmly applauded for exquisite performances of three Scandinavian folk-songs arranged by Herman Sandby, and the Theme and Variations from the Tchaikovsky Trio in A Minor. Prior to playing, Mr. Tollefsen gave a felicitous little talk on the origin of the compositions.

Intimate Glimpses of Interesting Musical Personalities



Lily Pons, Colatura Soprano of the Metropolitan, Cuts the Birthday Cake at the Twelfth Anniversary of the Godmothers' League



Nikolai Orloff, Russian Pianist, Right, and José Echaniz, Cuban Pianist, Left, Brave the Rigors of Winter to Sit Hatless in Central Park



Anna Hamlin Watches the Wild Waves at Long Beach, L. I., from the Shelter of the Lido Where She Recently Spent a Week-End



Henry Hadley, Left, and His Manager, Fred Hager, Centre, Inspect Chinese Rhythmic Instruments Used by Emil Velazco, Right, in His Concerto, of Which Mr. Hadley Will Give the Premiere



Guests at a Musicales Given by Ethel Glenn Hier in Honor of Mrs. H. H. A. Beach. Top Row, Left to Right, Nina Babcock Bailey, Eunice Dickson, Edith du Bois, Ina Pihlman, Gertrude Sprague and Verna Tandler. Middle Row, Jane Storms, Louise McDowell, Lois Dickson, Evelyn Bennion, Ruth Eleanor Ward and Eleanor Chaffee. Front Row, David Ward, Barbara Reynard, Bruce Allen, Mrs. Beach, Mary Reynard and Joseph Hansen



Stephen Hero, Latest of Louis Persinger's Youthful Prodigies, Is Seen Playing Lalo's Symphonie Espagnole with the Roxy Symphony Orchestra of 200 Players, with Mr. Persinger Conducting



Herbert Janssen, Baritone of the Berlin State Opera and of Bayreuth, Caught in a Merry Mood in the Garden of His Place in Bavaria

Orchestral Concerts Heard by Record Audiences

Six Symphonic Bodies Purvey World's Greatest Music for Large Gatherings—Schelling Ends Another Children's Series—Roxy Orchestra Has Three Conductors at One Concert—Toscanini Gives Thrilling Readings of Wagner Excerpts

WITH four orchestral bodies resident in New York, and two coming from the outside, the sum total of symphonic music during the past fortnight was not only high, but also good. Stravinsky's "Symphonie de Psaumes" was introduced by Koussevitzky, assisted by the Schola Cantorum. The Roxy Orchestra of 200 was acclaimed in a varied program. Edward Burlingame Hill's Second Symphony had its first New York hearing, creating a favorable impression.

Koussevitzky Produces Novelties

Boston Symphony, Serge Koussevitzky, conductor. Assisted by the Chorus of the Schola Cantorum, Hugh Ross, conductor. Carnegie Hall, March 5, evening. The program:

Concerto Grosso in B Minor for Strings Handel
"Symphonie de Psaumes" Stravinsky
(First time in New York)
Symphony Honegger
(First time in New York)
"La Valse" Ravel
Both the Stravinsky and Honegger

works were composed for the fiftieth anniversary of the Boston orchestra, as recorded in this journal on the occasion of their Boston first hearings.

Like the Te Deum of the devout Anton Bruckner, the Stravinsky work is (though dedicated to the orchestra) composed to the glory of God, a fact as surprising in the case of the Russian iconoclast as it is understandable in the faith of the simple Austrian peasant.



©Bachrach

Edward Burlingame Hill, Whose Second Symphony Was Played by Koussevitzky for the First Time in New York

The Stravinsky piece is not convincing. Its musical garb for such verses from the Psalms as "Hear My Prayer, O Lord" (from the Thirty-eighth), "I Waited Patiently for the Lord" (the Thirty-ninth) and "Praise Ye the Lord" (the 150th) is cool and in the main unemotional. These are Judaic verses, which an Ernest Bloch could encompass with his impassioned utterances, but with which the Slav has little affinity. The instrumentation for augmented woodwinds, the usual brass, two pianos, and only the 'cellos and double basses of the strings (violins and violas are omitted throughout) is striking, as in the opening chords, but it soon pales. The fugato in the winds at the opening of the second section is little short of silly. The chorus sang its part quite capably.

Honegger's symphony is dexterous music, made with skill, lacking in personality, a typical contemporary manifestation. There are some fine things in the Adagio, however, and to its credit the symphony is mercifully brief.

The orchestra was hardly resplendent in this program, although the Ravel, taken at top speed, had a brilliant performance. Mr. Koussevitzky proved once more by his reading of the Handel Concerto that he is singularly deficient in revealing the soul of this grand music, making it small and pinched, instead of broad and human. A.

A New American Symphony

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, March 7, afternoon. The program:

Concerto Grosso in G Minor, Op. 6 No. 6 Handel
"Symphonie de Psaumes" Stravinsky
Chorus: Schola Cantorum of New York,
Hugh Ross, Conductor
Symphony No. 2 in C Major Hill
(First Time in New York)
Spanish Caprice Rimsky-Korsakoff

The feature of this matinee concert, which also brought a repetition of Stravinsky's new symphony (allowing Mr. Ross's Schola Cantorum to distinguish itself again) and another of the charming Handel concertos, was the first New York performance of Edward Burlingame Hill's Second Symphony.

Thoroughly musical, in that it allows

nothing but the absolute sense of form, thematic development and tonal beauty to enter its scheme of things, this symphony by the Bostonian is fairly generally conventional, but there are traces of modern harmonization that come as a surprise from the pen of the fifty-nine-year-old composer. The orchestration is, in the main, rich enough. In the two middle movements the fluttering flags and muted trumpets of Debussy are evident.

The thematic material is not particularly distinguished, and not always forcefully developed. The first movement winds tortuously in and out; the scherzo is pleasant and lively; the third movement alternates strong rhythmical sections with moods of reverie. The final allegro energico seems the worthiest, on one hearing. There is more assurance, a straightforward presentation and more transparent treatment.

Mr. Koussevitzky and the orchestra gave a stunning performance of all of these works, and a very showy and detailed reading of the Rimsky Caprice. The audience was the usual loyal-to-Back-Bay gathering. Q.

Roxy Orchestra

Roxy Symphony Orchestra, Erno Rapee, Deems Taylor and Louis Persinger, conducting. Soloist, Stephen Hero, violinist. Roxy Theatre, March 8, morning. The program:

Overture to "Euryanthe" Weber
Mr. Rapee conducting
"Through the Looking Glass" Suite Taylor
Composer Conducting
"Symphonie Espagnole" Lalo
Master Hero. Mr. Persinger conducting
"Till Eulenspiegel" Strauss
Mr. Rapee conducting

The orchestra, augmented to 200, played exceedingly well under its three conductors and, introduced by Mr. Taylor, Dr. John Erskine, president of the Juilliard School of Music, made an address on the debt owed Mr. Rothafel for his important work in spreading the gospel of music.

The playing of Stephen Hero, a youthful pupil of Louis Persinger, said to have played the violin originally at the age of five with only three weeks' instruction, was excellent in every way, now that he has matured to the extent of fourteen years. He showed not only musicianship but a full, clear tone of rare beauty and well-grounded technique.

Mr. Rapee's conducting had all its customary excellence and Mr. Taylor gave what must be considered an authentic rendition of his work. H.

Gabrilowitsch in Farewell

Philadelphia Orchestra, Ossip Gabrilowitsch, conductor. Carnegie Hall, March 10, evening. The program:

Symphony No. 2 in D Major, "London" Haydn
Tone Poem, "Viviane" Chausson
"Don Juan" Strauss
Introduction to "Khorvantschina" Moussorgsky

For his last New York appearance with the Philadelphia Orchestra, Mr. Gabrilowitsch chose a widely varied list, well designed to show his many sympathies and to permit the orchestra a gamut of tonal splendors.

The climax was the "Don Juan," reached by way of the charming Haydn Symphony, rather heavily done, and the languorous sighs of Chausson's too-Wagnerian sorcerer. After the revealing and passionate performance of the Strauss tone-poem, the nostalgic Russian music led to a blatant and chattering exposition of still more sorcery (à la Dukas) which gave the audience an opportunity to express their cumulative appreciation. Q.

Stokowski Leads Philharmonic

New York Philharmonic-Symphony, Leopold Stokowski, guest conductor. Soloist, Efrem Zimbalist, violinist. Pension Fund Concert. Carnegie Hall, March 12, evening. The program:



Arthur Farwell, Whose Suite, "Gods of the Mountain" Was a Novelty at a Recent Concert of the Manhattan Symphony

"Finlandia" Sibelius
Concerto in D Minor Sibelius
Mr. Zimbalist
"Scheherazade" Rimsky-Korsakoff

This was the second concert for the benefit of the orchestra's pension fund. Mr. Stokowski did his best playing in his accompaniment to the concerto. The "Finlandia" has been better played here. In his attempt to make the music rugged, Mr. Stokowski succeeded in coarsening the beautiful quality of the orchestra to the point of being unpleasant.

Mr. Zimbalist took some time to work into the concerto, but once in, played magnificently. The latter half of the first movement and the entire second movement were eminently satisfactory.

"Scheherazade" had a performance which was rhythmic and clean-cut but somewhat lacking in both romantic feeling and oriental atmosphere.

Both Mr. Zimbalist and Mr. Stokowski were much applauded and were brought out a number of times to acknowledge the tributes of the audience. H.

New Works Given by Hadley

Manhattan Symphony, Henry Hadley, conductor. Soloists, Thelma Given, violin; Rafaelo Diaz, tenor. Carnegie Hall, Sunday, March 15, evening. The program:

Overture to "Le Roi d'Ys" Lalo
Aria "Halcyon" Hadley
(First performance)
Mr. Diaz
Suite "The Gods of the Mountain" after Dunsany Arthur Farwell
(First time in New York)
Canzonetta and Finale from Concerto, Op. 35 Tchaikovsky
Miss Given
Polovetzian Dances from "Prince Igor" Borodin

Mr. Hadley's orchestra was in splendid form on this occasion. Interest centered in the New York premiere of Mr. Farwell's engaging work of genuine worth, written with decided mastery, suggesting the various moods of the Dunsany play—"Beggars' Dreams," "Maya of the Moon," "Pinnacle of Pleasure" and "The Stone Gods Come."

Thematically, harmonically and instrumentally, Mr. Farwell's utterance is admirable. In the final movement there is a dynamic passage which, through its ingenious scoring, is recognizable instantly as one of the most striking orchestral passages written in many a day. The performance was a beautiful one. The audience responded heartily to the music

(Continued on page 39)

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Berg's "Wozzeck" Impresses In Premiere

CAST OF "WOZZECK" PREMIERE
 Marie Anne Roselle
 Wozzeck Ivan Ivantsoff
 The Captain Bruno Korell
 The Doctor Ivan Steschenko
 Andres Sergei Radamsky
 Drum Major Gabriel Leonoff
 First Artisan Abrasha Robofsky
 Second Artisan Benjamin de Loache
 The Idiot Albert Mahler
 A Soldier Louis Purdey
 Margret Edwina Eustis
 Marie's Child Doris Wilson

(Continued from page 3)

possess a dramatic unity as in the accepted form of music drama. Of the strange drama of the hapless Büchner, whose "Danton" holds the contemporary stage in German theatres, with its sharply etched pictures of the sad life of Wozzeck and his mistress, Marie, and its biting commentary on the conditions which he observed among the proletariat at the beginning of the nineteenth century, the most remarkable feature is its modernity. One hundred years have served but to heighten its truth and to reveal the extraordinary clairvoyance of a dramatic genius who died at twenty-four.

Until music had freed itself of the shackles of romanticism, it was out of the question for a composer to translate this drama into tone. And then only a composer, like Herr Berg, whose music occupies itself with essentials, who eschews every pitfall so readily and enticingly supplied by the allurements of the operatic stage, could rightfully undertake its setting.

A Milestone in Music Drama

Arnold Schönberg's disciple has done well by Büchner. He has sounded a hitherto unheard note in operatic composition. He has written without compromise a score that is to be regarded as a milestone in the history of music drama. Still, this "Wozzeck" is more than an historical document; it is too vivid, too alive with soul stirring emotional thought to be thus characterized. As far as vocabulary goes, it has blood relationship with Schönberg. But what the composer of "Die glückliche Hand" attempts, Berg actually achieves. The craftsmanship which has entered into the writing of one of the most fabulous of orchestral *partitures* is amplified in Berg's case by a warmth that Schönberg turned his back on after his first String Quartet, Op. 7, and his "Verklärte Nacht," and which he has never been quite able to revive in his later works. There is, too, a lyricism at times that is powerful because of its sparing use and restraint.

Berg's orchestral writing is his own personal utterance. His instruments speak as certainly as do his stage characters. There is an eerie atmosphere—in his writing for the strings, which he divides and subdivides again and again in his employment of a solo viola throughout as a commenting voice, in his stuttering brasses—that is his and no one else's. Authenticity is truly the quality which his music impresses upon us, both in its own structure and in its perfect wedding to the unusual Büchner text.

Arresting Orchestral Interludes

The orchestral interludes are without exception among the most arresting pieces written by any composer in music's brief history. Never is there a sense of music-friting until a change of scene is effected, although, truly enough, scenes are being set during their playing. Proof of the effect of this music on the listener was noted in the rapt silence of the audience dur-



Alban Berg, Composer of the Atonal Music Drama, "Wozzeck"

ing the orchestral interludes. And audiences are known to chatter, even educated audiences, as soon as the curtain descends. But not at "Wozzeck."

The tragic telling of the story of the soldier Franz Wozzeck, his love for his mistress, Marie, who deceives him with the drum major; of Marie's remorse for her sin; of Wozzeck's horror at hearing of her faithlessness from the drunken drum major; of his murder of Marie by stabbing her—"lieber ein Messer in den Leib, als eine Hand auf mich," when he attempts to strike her in the third scene of Act II—of his suicide as he goes into the pond to wash the blood from his hands, is Berg's music quite as much as it is Büchner's play. The classic musical forms employed in places are never anything but the natural and inescapable means in Berg's brain to etch the drama which is passing simultaneously before our eyes and ears. This is tone-etching, not tone painting!

Production Outstanding

For the production Mr. Stokowski marshalled his own superb Philadelphia Orchestra, 116 players strong, a stage band of twenty-five made up of members of the Curtis Symphony, and a remarkably fine cast. Robert Edmond Jones designed scenery and costumes in the spirit of the present day theatre, avoiding all that is conventional. His telling set for the study of the absurd doctor recalled the German film, "The Cabinet of Dr. Caligari" too strongly, especially as the doctor's costume was Caligari's as well. Wilhelm von Wymetal, Jr., was responsible for the first class direction of the stage, Henri Elkan and Sylvan Levin for the preparation of the artists and chorus, a Herculean task which they accomplished well.

As Marie, Miss Roselle put to her credit a performance that entitles her to a place of high rank among singing actresses of the day. Her masterly encompassing of the difficult music was matched by a superb dramatic delineation of the role. Mr. Ivantsoff as Wozzeck fulfilled the promise he gave last year in "Die glückliche Hand" of being an interpretative artist, as well as a singer, of great intelligence.

The other parts were finely done, with the exception of the drum major, in which Mr. Leonoff was wholly incompetent. One regretted that to so many of the artists German was a foreign

tongue, which marred their pronunciation of the text. But Russians can not sing German perfectly any more than Germans can sing Russian.

The "sprechende Singstimme," devised by Schönberg, is employed in "Wozzeck," but it seems to be much more natural here than in the "Pierrot Lunaire" and "Die glückliche Hand" of Berg's master. Mr. Korell as the Captain made it a gripping means of voicing some of his strangest lines.

To Mr. Stokowski, who conducted the performance, the highest praise. His searching penetration of the baffling score held us from the opening meas-

ures to the final ones. He was the devoted interpreter of this music. His mastery of detail has never been greater, his reverence for a composer's achievement never as great to this writer's knowledge. With his interpretation of "Wozzeck" on March 19 he revealed himself a supreme operatic conductor. And good are the tidings that he is to continue in this field, as well as in that of the symphony. We hope to hear from him the "Pelléas et Mélisande" which shall do justice to that masterpiece, the interpretation that we have been awaiting these many years.

Philadelphia Leaders Named

(Continued from page 3)

to March 8. Mr. Reiner will lead several pairs, and Mr. Smallens will appear in the usual number of concerts.

"It was the desire of the directors," the statement continues, "that Ossip Gabrilowitsch, who has for the past two years been co-conductor of the Philadelphia Orchestra with Mr. Stokowski, be engaged for a series of concerts. Due to the re-arrangement of Mr. Stokowski's schedule, it was unfortunately found that the available time was in conflict with Mr. Gabrilowitsch's engagements with the Detroit Symphony. Every effort was made by the association and Mr. Gabrilowitsch to adjust these conflicting dates, but without success.

"The schedule of concerts will remain the same as for the past season. A

minimum number of changes will be made in the orchestra personnel."

Mr. Gabrilowitsch, in a statement said: "Although I was anxious to follow Mr. Stokowski's kind suggestion that I should continue to conduct his orchestra during his brief absences, this plan proved to be too complicated to carry out. I naturally have obligations toward my own orchestra in Detroit, with which organization I have been closely associated for thirteen years.

"On the other hand, it is necessary that I retain at least a few weeks during the Winter season for my appearances as concert pianist. During the last few years such pianistic appearances have been practically abandoned owing to the fact that my entire time was divided between the Detroit and Philadelphia orchestras."

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RODZINSKI PLAYS THREE NOVELTIES

Works by Hammer, Reiser and Hadley Given for First Time in Los Angeles

LOS ANGELES, March 20.—Two orchestral programs in the last fortnight have introduced compositions by composers now living in Los Angeles, and also served to present for a second time Gregor Piatigorsky as 'cello soloist in the eleventh pair of Philharmonic concerts under Dr. Artur Rodzinski.

The new works, played at the Sunday afternoon concert of March 8, were two movements from Heinrich Hammer's Symphony in B Minor, and Slavonic Rhapsody by Alois Reiser. Each composer conducted his own work.

Formerly, the founder and conductor of a symphony orchestra in Washington, D. C., Mr. Hammer has an intimate knowledge of the requirements of orchestral writing and has produced a worthwhile score. Mr. Reiser is no stranger here as a composer, one of his compositions having had a successful premiere by the Bartlett-Frankel String Quartet last season. Mr. Reiser has utilized Bohemian folk tunes in the construction of his rhapsody, although the treatment is refreshingly modern.

There was also an unforgettable performance of Dvorak's "New World" Symphony, conducted by Dr. Rodzinski, and a first hearing of Henry Hadley's colorful and delightful "Streets of Pekin."

Tchaikovsky's Fifth was the symphony at the subsequent concert. The brilliant Haydn Concerto in D Major gave Piatigorsky an opportunity for technical display, which brought him a thunderous ovation. The no-encore rule had to be suspended and he added an unaccompanied Bach Gavotte. The Overture to Smetana's "Bartered Bride" and Kodaly's Suite, "Hary Janos," completed the program.

Many Pianists Heard

Sergei Rachmaninoff came for two recitals, attracting large audiences in the Auditorium on March 3 and 7. José Iturbi, heard the previous week as soloist with the orchestra, returned for a single concert on March 4.

Alexander Gretchaninoff, a recent guest of Pro Musica, was honored by a concert in the Biltmore Music Room by the Russian Art Club on March 5. Again the program was devoted entirely to works of the Russian, with Josef Borisoff, violinist; Misha Gegna, 'cellist; Max Rabinowitsch, pianist, and Rallina Zarova, soprano, assisting.

Harold Bauer's first recital here in several seasons found that pianist in fine form. Leo Podolsky, pianist, played a strikingly individual program at the Biltmore on March 2.

Last, was the annual recital of Eugene List, boy pianist, whose two appearances as soloist with the Philharmonic last season aroused much favorable comment.

Four Picturesque Pieces for Ambitious
Young Pianists

NICOLAS SLONIMSKY

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Boston, Mass.

The Los Angeles Oratorio Society, John Smallman, conductor, gave Bach's Mass in B Minor its third Los Angeles hearing in as many seasons, in the Philharmonic Auditorium on March 14. Musicians from the Philharmonic, assisted by Dr. Ray Hastings, organist, provided the accompaniments.

A second choral program was that given by the Orpheus Club, a group of 100 men singers under the leadership of Hugo Kirchhofer. The chorus gave thoroughly artistic performances of works by Bach, Schubert, Gounod, Schumann, Kramer and others. Marie Mikova, pianist, was the assisting artist, playing a group of unhackneyed works with brilliant technique and poetic insight.

HAL DAVIDSON CRAIN

CINCINNATI ENJOYS MAHLER'S SEVENTH

Reiner Arouses Enthusiasm with Strong Readings of Symphony

CINCINNATI, March 20.—Performances of Mahler's Seventh Symphony gave special significance to the Cincinnati Symphony concerts of March 6 and 7. In the past, local audiences have shown little more than a polite interest in Mahler's music; but on these occasions Fritz Reiner interpreted the Symphony with such compelling power that listeners broke the no-applause rule between movements. Mr. Reiner opened his programs with the overture to "The Bartered Bride."

The soloist was Nathan Milstein, who shared honors with the conductor and orchestra by reason of his musicianly reading of Goldmark's Violin Concerto in A Minor. Seldom is a new artist received with the acclaim bestowed on Mr. Milstein.

Three German Operas

The German Opera Company gave "Flying Dutchman," "Don Giovanni" and "Tristan and Isolde" in Music Hall, the dates being March 2, 3 and 4. The last-named production, with Johanna Gadski and Carl Hartmann in the title roles, was the most notable. Max von Schillings conducted all performances.

The National Broadcasting Company's "Evening Star" program of March 4 was of special interest to Cincinnati since it was dedicated to Station WLW and had a part of the Cincinnati May Festival Chorus as its stellar attraction. In the absence of Eugene Goossens, Alfred Hartzell, chorus master of the Festival, conducted the "Dance Before the Ark," from Honegger's "King David." William Stoess, musical director of the station, led the "Magic Flute" Overture and a fragment from a rhapsody for ukulele and orchestra by Don Becker. The composer was also the soloist.

S. T. WILSON

Herbert Gould to Be Soloist with Schola Cantorum

Herbert Gould, bass, will be the soloist at the last subscription concert of the season by the Schola Cantorum, Hugh Ross, conductor, in Carnegie Hall on Wednesday evening, March 25. Mr. Gould will sing an aria from Bach's Cantata No. 172, "Holy Trinity," Heinrich Schütz's "David's Lament for Absalom," and a group of Jugo-Slav songs, performed for the first time in America.



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Philadelphia Hails Ravel Opera And Local Premiere of "Ibbetson"

Charlotte Boerner Makes American Debut with Local Company in "Faust" —Nathan Milstein and Madeleine Grey Heard in Joint Program — Curtis Artists in Concert

PHILADELPHIA, March 20.—Two performances by the Metropolitan and two by the Philadelphia Grand Opera Company during the last fortnight added a total of five operas to the season. "Faust" was given by the latter company on March 5, presenting Charlotte Boerner, of the Berlin Staatsoper, for her first American appearance as a most convincing Marguerite and one who sang the music admirably. The Mephistopheles of Ivan Steschenko was duly sinister. Ralph Errolle was in good voice as the title character. Chief Caupolican was a stalwart Valentin. The Siebel of Charlotte Symons, the Marthe of Paceli Diamond and the Wagner of Benjamin Grobani were all effectively coordinated. Sylvan Levin, substituting at the last minute for Emil Mlynarski, who was taken ill with pneumonia, gave a very superior reading of the score, in which nothing of youth or inexperience was evident. The Walpurgis Night scene was given with pictorial effect by the Littlefield Ballet.

Ravel Novelty Presented

"L'Heure Espagnole" and "Cavalleria" were combined on the March 12 bill of the local company. The atmospheric Ravel musical trifle, given here only once before by the Metropolitan several years ago, was beautifully staged and capitally enacted and sung. Albert Mahler displayed a genuine comedy gift as a clockmaker. Mme. Boerner, reappearing in a role far removed from the tristful Gounod heroine, also displayed the comic touch. Caupolican was a lusty muleteer, with a bit of buffo humor in his characterization. The other roles were well done by Ralph Errolle and Abrasha Rabofsky.

In the Mascagni opera Bianca Saroya gave a deeply moving impersonation of the betrayed Santuzza. Dimitri Onofrei was effective as Turiddu. The fickle Lola was coquettishly achieved by Genia Wilkomirska, Rose Bampton was more than ordinarily convincing as Mamma Lucia and Giuseppe Martino-Rossie was the Alfio. The double bill marked the return of Eugene Goossens to the company. He was welcomed with deserved enthusiasm.

"Ibbetson" in Local Premiere

The Metropolitan gave the local premiere of Deems Taylor's "Peter Ibbetson" on March 3. The original cast of the recent premiere appeared. Both work and principals were favorably received by an audience that filled every seat in the Academy of Music.

For its March 10 production the Metropolitan staged the annual "Tristan" in a very fine performance, with Melchior, Kappel, Whitehill and a newcomer, Maria Ranzow. Artur Bodansky's share in the proceedings was notable.

The Musical Art Quartet of New York was the guest organization heard on March 11 at Casimir Hall of the Curtis Institute, playing for the as-

sembled pupils and invited guests with great skill, the Haydn Quartet in C Major, Op. 54, No. 2, and the posthumous Schubert Quartet in D Minor. The major offering was the Chausson Concerto in D Major, for piano, solo violin and string quartet. Harry Kaufman, of the Institute faculty, was the pianist, and Sascha Jacobsen of the quartet, the solo violinist. Paul Bernard, second violin of the quartet, moved up to first position, and his place was taken by H. Neidell.

Curtis Pupils in Chamber Concert

The fourth of the series of free Sunday evening chamber music concerts by artist pupils of the Curtis Institute was given in the new Art Museum on March 8. The Schubert Octet in F Major was impressively given by a group including Paul Gershman and Lily Motison, violins, Adine Barozzi, cello, Jack Posell, double bass, William Santucci, bassoon, Leon Frenget, viola, James Collis and Theodore Seder, horns. The soloist was Conrad Thibault, baritone, who gave the "Four Serious Songs" of Brahms with fine reverence for the text and admirable vocalization. The additional number on the rich program was the Tchaikovsky Sextet for strings, Op. 70, which was capitally delivered by Lily Matison and Jacob Brodsky, violins; Leon Frenget and Samuel Goldblum, violas, and Adine Barozzi and Katherine Conant, cellos.

Nathan Milstein, Russian violinist, and Madeleine Grey, French mezzo-soprano, gave a joint program on March 8 in the Penn Athletic Club's star series. Mr. Milstein offered some of the finest violin playing of the year in his program, including the Goldmark Concerto and numbers by Corelli, Bloch and Paganini. Mlle. Grey excelled on the interpretative side, her folk songs being finely characterized.

W. R. MURPHY

"William Tell" Revived by the Metropolitan

Rossini's "William Tell" was announced for revival by the Metropolitan Opera Company on Saturday afternoon, March 21. The work, which was last heard at the Metropolitan during the season of 1923-24, was given with the following cast: William Tell, Giuseppe Danise; Arnaldo, Giacomo Lauri-Volpi; Mathilde, Editha Fleischer; Walter Fürst, Ezio Pinza; Melchthal, Louis D'Angelo; Jemmy, Aida Doninelli; Edwige, Faina Petrova; Lentold, George Cehanovsky; Gessler, Pavel Ludikar; Rudolph, Angelo Bada; a Fisherman, Alfio Tedesco. The opera was conducted by Tullio Serafin. Wilhelm von Wymetal arranged the *mise-en-scène*. August Berger trained the ballet and Giulio Setti the chorus.

A complete review of the revival will be published in the next issue of MUSICAL AMERICA.

Gertrude Wieder to Tour Europe

Gertrude Wieder will sail on the Ile de France on March 27 for a concert tour of Europe which is to open in Bechstein Hall, Berlin, on April 7. Later appearances will be made in the Konzerthaus, Vienna, April 10; Pulchri Hall, The Hague, April 15, and Wigmore Hall, London, May 4. Miss Wieder's European trip follows her Boston successful debut in Jordan Hall on March 5.



Photonews, Inc.

Augusto Novaro, Inventor of New Harmonics Theory

New Harmonic Scheme

AUGUSTO NOVARO, a Mexican of Italian descent, is the inventor of a new system of harmonics, based on mathematical calculation, which he believes will bring an entirely new element into music.

Mr. Novaro's new tuning system for the piano has been officially adopted by the Mexican National Conservatory of Music.

Mr. Novaro is a composer who has experimented with this theory for twenty

years, and who has at last brought the strange-looking instrument of his invention to New York to prove its practicability to musicians.

It is his contention that for at least 400 years, pianos have been played out of tune and that his invention will remedy this condition for all time.

peted: Columbia, Dartmouth, Fordham, Williams College, Washington University and Capitol. B.

HOLD GLEE CLUB CONTEST

New York University Wins Prize from Ten Rivals

The fifteenth annual Intercollegiate Glee Club contest was held in Carnegie Hall on the evening of March 14. The first prize was awarded to New York University, Channing Lefebvre, conductor. Yale University, J. C. Rathbone, leader, received Honorable Mention. The judges, Dr. Howard Hanson, chairman; Thomas Stone and Duncan McKenzie, were introduced by President Dr. John H. Finley.

The prize song, Elgar's "Feasting I Watch," was sung by the chosen five leading clubs in the order in which they scored points, New York University, Yale, George Washington, last year's winner; Lafayette and Union, the contest having been decided at a private hearing earlier in the day. Each club sang a song of its own choosing, a college song and the prize song.

The combined choruses, numbering over 400 voices, sang Kremser's "Hymn of Thanksgiving" at the opening, and "The Star Spangled Banner" at the close of the concert, under the leadership of Mr. Lefebvre, who also conducted the combined New York University Glee Clubs in several numbers. Besides the five winners mentioned, the following clubs com-

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JOHN F. MAJESKI, President; A. WALTER KRAMER, Vice President; KENNETH E. COOLEY, Secretary and Treasurer

JOHN F. MAJESKI

Publisher

A. WALTER KRAMER

Editor-in-Chief

OSCAR THOMPSON

Associate Editor

MAURICE B. SWAAB

Advertising Manager

Chicago Office:

MARGIE A. McLEOD, Business Manager

ALBERT L. GOLDBERG, Correspondent

122 South Michigan Ave., Phone: Harrison 4544

Boston Office:

W. J. PARKER,
Manager

16 Euclid Avenue
Quincy, Mass.
Tel. Granite 6723

ALFRED H. MEYER,
Correspondent

80 Beaumont Avenue
Newtonville, Mass.

FOREIGN REPRESENTATIVES:

Germany:

MISS GERALDINE DECOURCY
Nikolsburgerplatz 6/7
Berlin

Austria:

DR. PAUL STEFAN
Hamerlingplatz 27
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France:

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15 rue Gramme
Paris, XVeme

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LUIGI COLACICCHI
Via del Tritone 61
Rome

England:

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5 Davis Place
London, S. W. 10

Cuba:

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At Last, a National Anthem!

THE United States at last has a national anthem of its own! Whether the official recognition by Congress of "The Star-Spangled Banner" will meet with universal approval or not, remains to be seen.

Efforts have been made from time to time, by persons zealous in the cause of peace as well as in other directions, to have "The Star-Spangled Banner" ruled out, not only because of its militaristic content but also because of the alleged bacchanalian origin of the tune.

The first objection seems badly taken. Since the principal use for a national anthem is during military display, a pacific anthem would seem somewhat inconsistent. As for the second, it is based on a misconception. Even since the adoption of the song, errors have been made in leading newspapers in speaking of it as deriving from a drinking song. The song "To Anacreon in Heaven," whence we got the tune, was sung at every meeting of the Anacreontic Society, an organization of young bloods in London, founded in 1766. The object of the society was musical, not bibulous. If there were drinking bouts afterwards, they were incidental. It was an age when inebriety was more or less prevalent at social gatherings.

The song has been the only one during the playing of which the United States Army and Navy stood at attention, whether it was "official" or not. In the last analysis, is not the tune a stirring one, even if its extended range makes it

MUSICAL AMERICA for March 25, 1931

difficult to sing? Probably the vocal efforts of the mass of our population will not be greatly impaired by its long range and its one high passage.

It is also to be hoped, now that the anthem has been officially adopted, that we shall all learn the words without further delay.

A Danger Barely Averted

IN AN interview in this issue of MUSICAL AMERICA, Percy Rector Stephens, prominent New York voice teacher, expresses the opinion that the music teaching profession has very narrowly escaped a preying "racket."

Had the decision in the "zoning law" case of Wager Swayne Harris gone the other way, and music teaching been branded a business, and therefore subject to the zoning laws of New York, what might have happened is very vividly described by Mr. Stephens, who is chairman of the Committee for Defense that fought for a favorable decision.

Mr. Stephens says some caustic things about the members of his profession who were too selfish and too complacent to lend any assistance in fighting a menace which might have turned just as viciously—even more so—on them.

It cannot be too strongly emphasized that, in the good old words, "in union there is strength." The members of the music teaching profession should be willing to spare some of their time, a very small portion of their incomes, and a thought for the future of their profession.

This committee spent necessary money on this case, which had meaning for all professional people. Is it not only just that some effort should be made to reimburse them for their timely intervention which has, no doubt, saved the entire profession great inconvenience, if not actual danger?

Musical America's Correspondents in the U. S. and Canada

ATLANTA
Helen Knox Spain
P. O. Box 1809

BALTIMORE
Franz C. Bornschein
708 East 20th St.

BUFFALO
Mary M. Howard
44 Irving Place

CINCINNATI
Samuel T. Wilson
1010 Cross Lane

CLEVELAND
Margaret Alderson
1220 Huron Rd.

COLUMBUS
Roswitha C. Smith
1261 Eastwood Ave.

DALLAS
Mabel Cranfill
5619 Swiss Ave.

DENVER
John C. Kendel
Denver Public Schools

DETROIT
Herman Wise
660 Hazelwood Ave.

INDIANAPOLIS
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2917 Washington Blvd.

ITHACA
Osea Calciccoli
108 Cook Street

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1008 Barrs Street

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Blanche Lederman
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Personalities



John Charles Thomas, Baritone of the Chicago Civic Opera, Arrives in the City of the Golden Gate on the Company's Western Tour, and Is Greeted by San Francisco's Mayor, Angelo J. Rossi

Bax—The Cobbett medal for services to chamber music, given annually in England by Walter W. Cobbett, has been awarded to Arnold Bax.

Holter—The Norwegian composer and conductor, Iver Holter, celebrated his eightieth birthday at Oslo recently. On the occasion, his cantata "Saint Olaf" was performed.

Casals—Pablo Casals, famous Spanish 'cellist and celebrated in his own country as a conductor, has been given the Grand Cross of the Order of Isabella the Catholic by the king of Spain.

Gieseeking—It is not generally known that the noted pianist, Walter Gieseeking, is also a composer. Among his compositions is a Quintet for piano, oboe, clarinet, horn and bassoon, which will probably be performed in New York next season.

Garden—For the first time since the war, Mary Garden, soprano of the Chicago Civic Opera, will pay a visit to her native Scotland, where she will be the guest of her sister. Previous to that Miss Garden will go to Monte Carlo for two weeks of opera, opening there on March 31 in "Carmen."

Johnson—Pelletier—Edward Johnson, tenor of the Metropolitan Opera, and Wilfred Pelletier, conductor of the same organization, have subscribed handsomely to the guarantee fund of the Canadian Opera Company of Montreal. Both musicians are natives of the Dominion.

d'Indy—The Schola Cantorum of Paris was to give a concert in the Salle Pleyel on March 23 celebrating the eightieth birthday of Vincent d'Indy, its distinguished founder. M. d'Indy was scheduled to conduct his "Chant de la Cloche." The French Government has honored the composer by elevating him to the rank of Grand Officer of the Legion of Honor.

Henschel—Among honors lately conferred on Sir George Henschel, the eighty-one-year-old English conductor and composer, was the freedom of the Company of Musicians. Despite his age, the noted musician led the British Broadcasting Company Symphony on March 3 in a brilliant performance of the same program which he conducted at the opening concert of the Boston Symphony half a century ago.

von Schillings—Pfitzner—Max von Schillings, who has just concluded a tour of the United States as leading conductor of the German Grand Opera Company, will appear as conductor this Summer at Zoppot, the Baltic city in Germany, where woodland performances of operas are annually given. Hans Pfitzner, the noted German composer, will also conduct there, the works to be given including "Walküre," "Siegfried" and "Götterdämmerung."

Twenty Years Ago

as viewed in MUSICAL AMERICA for March, 1911

They're Kinda Lethargic Over There!

(Headline) "Girl" Fails to Arouse Brooklyn.

~1911~
Oh, Yeah?

(Speaking of the Second Symphony of Brahms) "It requires to be performed with an exaggeration of nerve to atone for its lack of modern interest."

~1911~
How Else?

Liza Lehmann's "In a Persian Garden" was given by a vocal quartet.

~1911~
Harem-Scarem and Bare 'Em!

(Of a concert in the National Capital) "Bessie Abbott may have expected to create a sensation in wearing the advance style of 'harem' skirt, but her costume received the cold dislike of social and official Washington."

~1911~
Hijacking Even Then!

A tenant on Caruso's farm adjoining(?) his villa in Florence was arrested recently for opening the cellar of the villa and constantly stealing wine and oil.

~1911~
You Know What She Told Queen Victoria!

Is Emma Calvé married or is she not? Some say she is and has been for a year or more or less. Some say she isn't and



W. J. Henderson, when Photoviewed and Interviewed in 1911—"Except for the fact that I consider the operatic taste here lower than it was twenty years ago, when there were many more great singers, the musical advance of New York has been very great"

never thought of being. Some say she made a mystery of her alleged marriage while in New York last week to avoid publicity. And some say that publicity was just what she wanted.

~1911~

Try and Get It!

The new director of the Vienna Imperial Opera has submitted to

the chief directors of the Continent the following suggestion: "Any singer who has appeared for more than three months in America can no longer appear in any of the leading European theatres."

suggest to the audience that, instead of thinking what manner of raiment they shall wear, they should make a serious study of the score. Perhaps if this were done, the Philadelphia audience might be able to join in the singing of the chorales, as was the custom in Bach's time, instead of hiring a trained choir to conceal our ignorance."

Rapid Change Artists Needed

WHAT, we wonder, will be the outcome if the color of one's clothes in relation to music is strictly regulated? Of course, it might be slightly embarrassing to change one's clothes between numbers of a recital program. We might expect to find some such combinations as this:

DebussyLemon Yellow
ScriabinMauve
PfitznerPrussian Blue
StravinskyBlack and White
VarèsePurple with a Touch of Pink
SchönbergBattleship Gray
GershwinBarber's Pole Motive

Fugues and Still Life

HOWEVER that may be, paintings of sound seem to be the latest vogue. A recent exhibit of water-colors shown in New York by one Dr. Franz Jablonsky showed various marvels of "optical hearing."

The pictures show a color representation of the second movement of Beethoven's Sixth Symphony, represented in part by a glowing red oval, traversed by a yellow corkscrew design from which rise white jets, set against a deep blue background.

Bach's Prelude, Chorale and Fugue is shown as two orange columns, from the capitals of which a varicolored streamer issues to the right, while to the left is a geometrical design in yellow, brown and blue.

Tackling the Moderns

WHEN the good Doctor gets down to some of the Newer Things we may expect to see a still life composed of a slightly crumpled ice cream cone entirely surrounded by a filigree of corn plasters, bordered by a few gadgets and enveloped in a passionate flood of sour cream.

Sowing the Wind

"I OWE a great deal to M—," said one prima donna. "He really saved my voice—" "But why, dear?" asked a fellow artist sweetly. And now the ladies are not supposed to be speaking.

MUSICAL JOTTINGS IN LIGHTER VEIN

Ossip, How Could You?

THE Clothes Problem in music, which has caused seismographic tremors of the earth at various times ere this, has come up again in the City of Brotherly Love. It seems that Mr. Gabrilowitsch, for a recent performance of a Bach "Passion," suggested that it would be ever so appropriate if the women auditors would dress in black.

This, however, did not fit in with the sartorial conceptions of all of Philadelphia's feminine music-lovers. At least one lady with a trenchant pen and plenty of ink set forth her mind at some length on the unwarrantable liberties with her wardrobe thus attempted by a mere conductor.

Takes Up Indignant Pen

SAID she in part, as reported by the Associated Press: "It would be more to the point to

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Which Term?

Question Box Editor:

Which is the accurate term for the individual at the head of a choral or orchestral organization, leader, director or conductor?

Brooklyn, Jan. 20. J. L. W.

To a certain extent this is a matter of choice, though one does not speak of the "director" of an orchestra when meaning the leader, as the term refers more properly, in this case, to the member of the board of directors. However, "choir director" is correct and in good usage. "Conductor" or "leader" is the generally accepted term for the head of an orchestra.

???

Pronouncing "Wind"

Question Box Editor:

In a song, should one pronounce "Wind" to rhyme with "Skinned" or with "Twined"?

Akron, Ohio, Feb. 19. H. Y. T.

Unless the rhyme of the verse requires the sound as in "twined," the other pronunciation is better.

???

On Breathing

Question Box Editor:

"X" says that perfect singing is a matter of perfect breath control and

nothing else. "Y" denies this. Which is right?

New York, Feb. 20. F. K. N.

"X" is not entirely right nor is he entirely wrong. Perfect breath control is an absolute necessity for perfect singing, but a person might have perfect control and yet sing abominably through other defects, such as tight throat, faulty placement, badly unified registers and other things.

???

Technique vs. Interpretation

Question Box Editor:

My piano teacher never gives me any directions on interpretation of the pieces I study. She says "that will come later." Do you think this is a good way to teach?

Detroit, Feb. 1. F. R. W.

The Q. B. E. cannot undertake to criticize anyone's way of teaching. Your instructor probably has some very good reason, applicable in your particular case, for this somewhat unusual method of procedure.

???

Atonality and Polytonality

Question Box Editor:

Are atonality and polytonality the same?

O. E.

No. The former means freedom from any fixed tonality; the latter, simultaneous use of several tonalities.

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Helen Norfleet School for Girl Music Pupils Planned in New York

HELEN NORFLEET, pianist, of the Norfleet Trio, has announced the opening of the Helen Norfleet School for girl students of music, on Oct. 1, in New York. This will be a boarding school exclusively for music students, offering an academic course specially designed for their specific needs.

Miss Norfleet believes that in America too little attention has been paid to the serious study of music as a cultural subject and too much emphasis placed on training for professional careers. It will be her intention in this school to help girls discover satisfying outlets for their talents in home and community life.

All academic work is to be included in one comprehensive course, called the "Background of Art in History," under the direction of university professors and other distinguished specialists. Three seminar periods a week will be given. Individual reading and research for this course will be personally guided and will touch on "all phases of human activity which have found expression in, or have influenced, art." The origins and characters of other art forms as well as music will be studied. Full use will be made of the museums and galleries of New York. Languages will be taught by conversation with native teachers.

All textbooks, grades and examinations will be done away with by this modern school. Time will be allowed to every girl for three hours of practice daily and for complete and thor-



The Norfleet Trio, Composed of Helen Norfleet, Pianist, and Director of the Proposed Helen Norfleet School for Girls (Centre), Catharine Norfleet, Violin, and Leeper Norfleet, 'Cello

ough theoretical training. Ensemble playing, part singing, folk dancing and Dalcroze eurythmics will be included in the school's daily program. The playing of all instruments will be taught.

In order that the students may broaden their knowledge of musical style, outstanding personalities of the concert and teaching world will be engaged for weekly visits to the school. Attendance at opera, concerts and theatres will be included in the curriculum.

Miss Norfleet, the school's director, is well known as concert pianist, teacher, writer on musical subjects, and as co-director of the Norfleet Trio Camp for Girls at Peterborough, N. H.

Leonora Corona Entertains with Musical

Leonora Corona, soprano of the Metropolitan Opera Company, entertained, with her mother, at her home on Sunday afternoon, March 15, for a galaxy of musical artists and music lovers. Songs and arias by Saint-Saëns and Richard Trunk were sung by Eleanor Reynolds, contralto, assisted at the piano by Ethel Dryden, who also appeared in a solo group.

Among those present were Maria Gay, Giovanni Zenatello, Vincenzo Bellizzi, Josef and Rosina Lhevinne, Mrs. Yeatman Griffith and Lenore Griffith, Leonard Lieblich, Marion Bauer and William Mattheus Sullivan.

Eleanore Rogers Makes Berlin Debut

BERLIN, March 7.—Eleanore Rogers, a young American coloratura soprano,

whose singing was recently acclaimed in Hamburg, Frankfurt and Munich, gave a recital of songs and arias in Beethoven Saal last night with notable success. Staff members of the United States Embassy, the consulate and the most prominent personages in the American colony attended the concert.

Milwaukee College Will Hold First Festival

MILWAUKEE, March 20.—An April musical festival will be held at the Milwaukee State Teachers' College, according to Carle Oltz, head of the music division. This will be the first music festival ever arranged by a teacher's college in Wisconsin.

Three hundred music students of the school, members of the band, the Men's Glee Club, the Stillman-Kelley Club, a chorus and orchestra will take part.

SZELL RETURNS TO ST. LOUIS PODIUM

Produces Novelties on Resuming Post as Guest Conductor

ST. LOUIS, March 20.—The third and last part of the St. Louis Symphony season began on Feb. 27 and 28, with concerts under the baton of Georg Szell, returning for his second season as guest conductor. A novelty was the suite from Pergolesi's ballet, "Pulcinella," as arranged for small orchestra by Stravinsky. The symphony was Schumann's "Rhenish," with certain changes in the scoring made by Mr. Szell. Also on the list was the "Leonore" Overture No. 2.

For his second pair of concerts on March 6 and 7, Mr. Szell produced a novelty, Korngold's "Much Ado About Nothing." Smetana's "Moldau" and Haydn's "London" Symphony completed the purely orchestral list. Carlo Zecchi, making his local debut, was the soloist, playing Liszt's Piano Concerto in E Flat with consummate brilliancy.

Max Steindel, solo cellist of the orchestra, recently conducted the fourth student program at Beaumont High School in the place of Frederick Fischer, who has been ill.

Bernard Ferguson's postponed song recital took place at the Woman's Club

on March 6. It was characterized by fine artistry. Mr. Ferguson's program included a new song by Eugene Goossens, "I Hear an Army," dedicated to him. Leo C. Miller accompanied.

John Goss and the London Singers appeared on the Principia Course on March 6.

Leo C. Miller recently gave a piano recital at Webster College, playing music by Brahms, Saint-Saëns, Schumann, Beethoven, Liszt, Ganz, Wagner and Chopin.

SUSAN L. COST

Program of Works by Arthur Bergh Given Before Town Hall Club

On Saturday afternoon, March 7, Martha Attwood, soprano; Alexander Kisselburgh, baritone; Dr. Louis K. Anspacher, and Arthur Bergh, composer, were guests of honor at the Town Hall Club, on which occasion they gave a recital of Mr. Bergh's music. Miss Attwood sang "The Land of Nod," "Ave Maria," "The Hawthorne Tree" and "Pack Clouds Away," the first dedicated to her.

Dr. Anspacher presented the prologue to his play, "Rhapsody," with Mr. Bergh's music. Mr. Bergh and Mr. Kisselburgh were heard in "The Night Rider" and "Flim Flam," which were on the program they gave for President Hoover at the White House in January. Mr. Bergh played admirable accompaniments. A representative gathering of members of the club was present. There was general approval of the interesting program.

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New York Herald-Tribune

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Brooklyn Eagle

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New York Recital, March 3, 1931

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"The artist played this program with his accustomed ease and assurance. There was no straining after effect. His fingering was agile, his touch light and sure and his interpretations mannerly and in good taste. There was polish and grace. A large audience received the artist warmly and recalled him many times."

New York Times, March 4, 1931

"Mr. Moore's readings were in the best of taste and delivered with polished technique, consistently agreeable tone, fastidious phrasing and with scrupulous attention to dynamic differences... his conception of Beethoven's 'Appassionata' Sonata, was one which did justice to the composer's intentions."

New York Herald-Tribune March 4, 1931

"... a far more interesting sensitive pianist, Francis Moore, played meanwhile at the Barbizon. Mr. ——— may have provided the evening's news, but Mr. Moore is more likely to have provided its music—at least, in the vicinity of 57th Street... Mr. Moore played with skill, with intelligence, with feeling. He is a talented young man."

Brooklyn Eagle March 4, 1931

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FRANCIS ROGERS, Chairman

Boston Hears Novelties by Hindemith, Toch and Steinert in Recent Concerts

BOSTON, March 20.—The last half-month brought only one pair of concerts in the two principal series of the Boston Symphony, on March 13 and 14. In this program Dr. Koussevitzky included a revival of Haydn's Symphony in D Major (B. & H. No. 10), not played here since 1902, and a first performance in the United States of Alexander Lang Steinert's "Leggenda Sinfonica." Nathan Milstein was soloist in Brahms's Violin Concerto.

The hearing of the forgotten Haydn symphony gave pleasure in no small degree.

In his "Symphonic Legend" Mr. Steinert shows a keen sense of orchestral values, ability to construct a well-knit score, the power to invent expressive effects and an excellent knowledge of the idiomatic musical language of the day. For these qualities one accords it high praise; further it does not go.

Mr. Milstein won his audience by an extremely sensitive, well-proportioned and highly musical performance of the Brahms concerto. The same composer's Hungarian Dances in F Major and G Minor won extended applause.

At the concert of March 10, the orchestra gave a well individualized performance of Mozart's Symphony in G Minor and a brilliant reading of Berlioz's "Fantastic" Symphony. The concert at Cambridge, on March 12, included the Prelude to the second act of Chabrier's "Gwendoline," Edward Burlingame Hill's new Symphony, the Prelude to "Tristan und Isolde" and Rimsky-Korsakoff's "Spanish Caprice."

Chadwick Honored at Concert

Ernest Schelling brought to a close the season's series of children's concerts on Saturday morning, March 14. The program was a request one, including the Overture to "Flying Dutchman"; Scherzo from Chadwick's Second Symphony; Wagner-Horton "Tableau Helvetique"; Dukas, "Sorcerer's Apprentice"; Rimsky-Korsakoff, "Caprice Espagnol." Prizes were given to a goodly number of young scholars—always an interesting event of the year. Mr. Chadwick, when he rose from his seat after the playing of his scherzo, received rounds of lusty applause from the children.

Albert Spalding gave a violin recital in Symphony Hall on Sunday, March 8, which included Mozart's Concerto in E Flat, and (with André Benoist) Schumann's Sonata in D Minor. Smaller numbers by Veracini, Franck, Suk, Lili Boulanger, Mendelssohn, Paganini were given with the intelligence and fineness of perception for which Mr. Spalding is noted.

At the same time the People's Symphony, under Thompson Stone, with Leon Vartanian as pianist in Mozart's Concerto in D Minor, and the Ensemble Choir chorus of Boston, gave a concert in Jordan Hall. The Boston Ensemble Choir sang the Christmas cantata, "Before the Paling of the Stars" by the contemporary British composer, Benjamin James Dale. Mr. Stone and his men played a Concerto Grosso by Locatelli, Massenet's "Scènes Pittoresques" and Dvorak's "Carnival" Overture. Mr. Vartanian is particularly well equipped for the playing of Mozart. Mr. Dale's cantata possesses many beauties, to which the Ensemble Choir did full justice.

The Apollo Club of male voices, with James Houghton, baritone, as soloist, on March 11 gave a concert in Jordan Hall. The same evening the choir of Hampton Institute, under Nathaniel Dett, sang in Symphony Hall, ranging from Bach to spirituals and making an excellent impression.

New Chorus Makes Bow

A new group, the Boston Jewish Choral Society, gave a concert in Jordan Hall on the evening of March 1. A contingent from the People's Symphony played Goldmark's "Rustic Wedding" Symphony. The chorus sang settings from the liturgy and from the psalms by S. Braslavsky, who conducted both the orchestral and choral numbers. The chorus acquitted itself with great credit.

George Abercrombie, pianist, on the afternoon of March 1, played a program the chief item of which was Beethoven's "Waldstein" Sonata. Helene Diedrichs, pianist, at Jordan Hall on March 4 played works of Bach, Brahms and Chopin. Giacomo Lauri-Volpi, tenor of the Metropolitan Opera, made his Boston debut on the morning of March 5 at the Statler in the last of the morning musicales. In songs and operatic arias Mr. Lauri-Volpi impressed his audiences.

Hindemith Novelty Heard

A portion of the Harvard University Orchestra (formerly the Pierian Sodality) gave a "chamber concert" at Paine Hall under Mr. Woodworth on



George W. Chadwick, Who Was Honored at a Recent Children's Concert, Conducted by Schelling.

March 6. Corelli's "Christmas" Concerto was played by a small string orchestra. The program included also two Bach concertos, one for violin (Malcolm Holmes) and strings, another for harpsichord (Ralph Kirkpatrick) and strings. A work for flute, clarinet, oboe and strings by Paul Hindemith, entitled "A Huntsman from Kurpfalz Who Rides Through the Greenwood," was an interesting novelty.

The same evening Percy Grainger played and lectured in Symphony Hall, playing music by Bach, Purcell, Scarlatti and Franck, with a group of his own transcriptions.

On the same evening Gertrude Wieder, contralto, sang a program of works by Bach, Handel, Brahms, Bruch, Tchaikovsky and Gretchaninoff. Miss Wieder's considerable interpretative skill easily commanded the attention of the audience.

Ethel Hutchinson, pianist, gave works of Bach, Beethoven, Schumann, Brahms, Grainger and Wagner on March 5, at Jordan Hall.

Bruce and Rosalind Simonds played a program of two-piano works by Bach, Mozart, Brahms, Bax, Debussy, Rachmaninoff and Mr. Simonds on March 7, with fine ensemble style and expressive effect.

Radcliffe Has "Music Day"

A "Committee on Continued Education" of the Radcliffe Alumni Association devoted March 14 to music. There were lectures, discussions, luncheon and a concert. The lecturers were from the Harvard-Radcliffe faculty. Dr. Davison spoke on "Music for the Amateur," Mr. Woodworth on the Bach Festival of the Boston Symphony, and Mr. Hill on "Some Tendencies in Contemporary Music." The Chardon String Quartet played three movements of Ernst Toch's String Quartet, Op. 34, and Messrs. Lauga and Chardon gave Ravel's Sonata for violin and cello. The Toch quartet made a deep impression.

The last concert of the Flute Players' Club for the season was given on Sunday afternoon, March 15. The feature of the afternoon was Franck's Quintet, with Felix Fox as pianist. The program also included a Sextet by Beethoven for two horns and string quartet, a new Trio by Alexander Steinert with the composer at the piano.

Yelli d'Aranyi, violinist, and Pauline Danforth, pianist, gave a joint recital in Symphony Hall on the same afternoon, presenting Brahms's Sonata in D Minor and solo numbers.

ALFRED H. MEYER

GRAINGER

What Grainger says, does and plays is always interesting.
New York Times, March 12, 1931

Cesar Franck's "Prelude, Aria et Finale" was played with delicate ringing tone and rare regard for poetic subtleties.

New York Evening Post,
March 12, 1931

He gave in the Franck "Prelude, Aria et Finale," a performance of such passionate conviction, of such admirably planned proportions combined with subtle expressiveness as we have rarely heard from him or any other pianist.

Boston Evening American,
March 6, 1931



Grainger as a Bach player has long been a favorite with the cognoscenti: never was he heard to better advantage than last evening.

Boston Evening Transcript,
March 6, 1931

Grainger's playing suits Bach splendidly, for his phrasing, extremely delicate, though never blurred, keeps the parts singing through independently. So Bach, Scarlatti and Purcell gleamed and sparkled under Grainger's fingers last night. He gave a magnificent performance of Franck's Prelude, Aria et Finale.

Boston Herald, March 6, 1931

Displayed his usual technical mastery.
New York Herald Tribune, March 12, 1931

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CONCERT rooms were still full for most recitals during the past fortnight and there seems none of the customary decrescendo that overtakes things musical as the vernal equinox approaches. The general run of musical events seems to tend more toward concerts by familiar artists than to those by newcomers, but there have been some debutants whose work has proved of high value. The Hampton Institute Choir was acclaimed in a concert of interest. Original works by feminine composers were given under the auspices of the League of American Pen Women.

Rosemary Albert, Soprano

Rosemary Albert, soprano, made her New York debut in a recital at the Barbizon-Plaza on the evening of March 5.

Songs in Italian, French and German were interspersed with arias from Debussy's "L'Enfant Prodigue," Catalini's "La Wally" and Donizetti's "Forza del Destino." The high light of the French group was Rhené-Baton's Berceuse, which Miss Albert sang in a pure, effective half voice.

Particularly interesting was a group of songs by Harl McDonald, head of the Department of Music of the University of Pennsylvania. Mr. McDonald played the accompaniments for these: "A Persian Legend," "Evening" and "Song of the Siren." Other accompaniments were played by Ruth Leaf Hall.

Miss Albert's voice was at its best in more lyrical passages, for although it reveals a lovely tone and smooth quality, there were moments of tension in the high notes and a lack of control over the progression of the range. It is, however, very promising, and of ample strength.

Rebecca Davidson, Pianist

Rebecca Davidson, pianist, who has been here in other seasons, appeared again in recital in the Town Hall on the evening of March 5, giving ample evidence of a growth in artistic maturity and great development of technical facility.

Her performance of the Bach Partita in A Minor and Galuppi's Sonata in C Minor were well balanced, with abundant finger virtuosity and sincerity of approach. The Chopin Sonata in B Minor followed.

If there was a slight lack of imaginative feeling in this romantic music, Miss Davidson more than compensated for it by her group of Slavic items which followed. In Godowsky's "Gamelon," Liapounoff's "Lesghinka" and Medtner's "Primavera" and "Märchen"

the pianist revealed a warm sympathy which heightened her musical abilities. The audience was evidently well pleased.

Grace Leslie, Contralto

The second of a series of Workers' Chamber Music Concerts in the Labor Temple School, on the evening of March 6, featured Grace Leslie, contralto, assisted by Catherine Widman at the piano, and Stanley Day, organist.

Miss Leslie interested her audience with the singing of the Handel "Care



Leonora Cortez, Pianist, Recently Heard in Recital in the Town Hall

Selve," an aria from Meyerbeer's "The Prophet," and songs by Beethoven, Schubert, Pfitzner and Wolf, to piano accompaniment. With Mr. Day playing obbligatos, she also sang songs by Foote, Besly, del Riego and Franck. Mr. Day was heard in the Franck "Pièce Héroïque."

Hans Lange String Quartet

The fourth and last of a series of recitals was given by the Hans Lange String Quartet in Carnegie Chamber Music Hall on the evening of March 6, with the assistance of Frank Sheridan, pianist.

The ensemble played neatly and with sincere devotion to the best interests of the composers, a Haydn F Major Quartet and the Brahms F Minor Piano Quintet. Between these, Arnold Bax's Sonata for piano and viola was given a fine performance by Arthur Schuller and Mr. Sheridan. Other members of the quartet are Mr. Lange, Zoltan Kurthy and Percy Such.

Institute of Musical Art Students

The Institute of Musical Art gave its eighteenth annual students' recital in Carnegie Hall on the evening of March 6, featuring the Institute Orchestra, conducted by Willem Willeke, and several soloists. The latter included Evelyn Schiff, who sang an aria from "Traviata," Harvey Shapiro, who played the Boellman Variations for cello, and Jeanne Mills, pianist, who was heard in the Franck Symphonic Variations. All three distinguished themselves by musicianly performances.

Mr. Willeke led the orchestra in commendable readings of the Brahms First Symphony and the Berlioz "Benvenuto Cellini" Overture. A cordial audience filled the hall.

Leonora Cortez, Pianist

Leonora Cortez, pianist, returned for a recital in the Town Hall on the afternoon of March 7.

Beginning with Grieg's arrangement for piano of his own Holberg Suite, Miss Cortez did some excellent playing. This she followed with numbers by Scarlatti and Foote and the Schumann Fantasy, Op. 17, the last particularly well given. Works by Sinding, Rachmaninoff, Lecuona and Liszt completed the program.

Miss Cortez's playing improves steadily. She has an individual angle of approach which adds interest to her programs, and she plays them with skill. If her individuality sometimes leads her a trifle from the direct line, the effect is usually good. She was much applauded by a large audience.

Stell Andersen, Pianist

A large audience welcomed Stell Andersen, pianist, at her recital in the Town Hall on the evening of March 7.

In the three numbers by Scarlatti with which she began her program, the Sonata in E Major, the Toccata in D Minor and the Gigue in G Major, Miss Andersen revealed the musicianship and finely shaded style which distinguishes her playing. An Intermezzo and a Ballade by Brahms which followed were interpreted with deep penetration into their inner meaning.

Miss Andersen's technical equipment was convincingly disclosed in Chopin's Sonata in B Minor, together with poetic insight, poise and a sensitive musical feeling. Numbers by Scriabin, Liszt and the Busoni arrangement of Liszt's "La Campanella" concluded her program. There were many recalls.

Schnitzer and Hilsberg

Germaine Schnitzer and Ignace Hilsberg, pianists, both familiar to New York audiences, were heard in a dupe recital in the Town Hall on the afternoon of March 8.

The program was confined entirely to modern music some of which was unfamiliar. Among the novelties were "Sun Splendor" by Marion Bauer, who was called upon to acknowledge unusual applause from the auditorium; "Jazz Cadences," by Jean Weiner, a Piece by Harsanyi and a Fantasia by Michailow. A two-piano arrangement of the Capriccio by Stravinsky was also new.

The playing of Mme. Schnitzer and Mr. Hilsberg showed the unity which comes from temperamental sympathy backed up by careful practice. They were acclaimed by a large gathering.

Friends Give Bach Passion

For its penultimate performance of the season the Society of the Friends of Music under Mr. Bodanzky's baton, assisted by the Metropolitan Opera orchestra, sang Bach's "Passion according to St. John" at the Metropolitan Opera House on Sunday afternoon, March 8.

The chorus, admirably trained by

Walter Wohlbe, discharged its duties with considerable skill. Of the soloists, Friedrich Schorr, baritone, and Marion Telva, contralto, were alone worthy interpreters, their conceptions deeply felt and beautifully sung. The German baritone won us in the exquisite "Be-trachte, meine Seel," while the American contralto distinguished herself in the touching "Es ist vollbracht," an air which Mendelssohn must have had in mind when he penned the famous "It is Enough" for his "Elijah." Dan Gridley struggled with the taxing tessitura of the Evangelist, and Ethyl Hayden sang the soprano music. Carl Schlegel, bass baritone, was adequate in his small part.

Mr. Bodanzky's unyielding beat was even more rigid than usual, and the spirit of this glorious Passion service was at no moment achieved by him. His cuts were ill-advised, his joinings badly arrived at. As a Bach conductor he has rarely been quite as unsatisfactory.

Kurt Ruhrseitz at the harpsichord caused no little displeasure, cueing in the tenor part an octave or two higher, following an unfortunate error by the tenor. Done to aid Mr. Gridley, it is doubtful whether it did more than annoy informed listeners. Wilfred Pelletier presided capably at the organ.

Grace Castagnetta, Pianist

Grace Castagnetta, pianist, was the soloist at the Young American Artists' concert in the Barbizon on the afternoon of March 8.

Miss Castagnetta began her program with two Bach Choral Preludes arranged by Busoni and followed this with the Schumann "Papillons." The second group included numbers by Debussy and Hindemith and the third was entirely of compositions by Chopin.

Miss Castagnetta impressed by her musicianly attitude as well as by her technical facility. She was acclaimed by an interested audience.

Chamber Music Society

The final concert of the season by the New York Chamber Music Society, Carolyn Beebe, founder and conductor, was given in the Hotel Plaza on the evening of March 8.

The program included a setting of The Lord's Prayer by Josephine Forsyth, as well as arrangements with orchestral ensemble of Grieg's "The Swan" and Schumann's Provençal Song. All these were admirably sung by Edward O'Brien, tenor. Schumann's Octet in F Major, Dvorak's Quintet in A Major, and Deems Taylor's "Portrait of a Lady," composed for the Society in 1925, completed the list.

Clara Schinskaya, Soprano

Clara Schinskaya, soprano, made a New York debut in Steinway Hall on the evening of March 8, accompanied by Eugenia Cherniavskaya.

Mme. Schinskaya's program was a somewhat stereotyped one, but several Russian songs sung in the original were of particular appeal. The soprano's vocalization is not absolutely perfect but her singing is interesting.

Judith Litante, Soprano

Judith Litante, who has not been heard in New York for several seasons, returned to give a recital in the Town Hall on the evening of March 9.

In a program of thirty-eight numbers, Miss Litante did some exceedingly interesting singing. Folk songs were liberally interspersed with German li-

(Continued on page 35)

THE ELSHUOCO TRIO of New York

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New York Sun, Nov. 12

Management: Emma Jeannette Brazier, 100 W. 80th St., N. Y. C.

Fisher to Continue as Publishing Executive

Veteran Editor Will Carry On Former Activities Under Presser Company

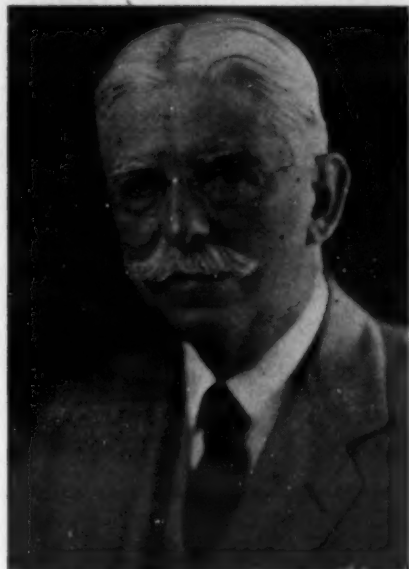
With the recent sale of the Oliver Ditson Company to the Theodore Presser Company, there were doubtless many who were anxious to know what post the distinguished editor of the Ditson house, William Arms Fisher, would occupy when the merger was completely effected.

The announcement in the last issue of *MUSICAL AMERICA* that Mr. Fisher continues as vice-president and publishing manager of the Ditson house in its new association with the Presser interests was good news, indeed, to musicians everywhere, who have held him in highest esteem for many years.

Since Jan. 1, 1897, when Mr. Fisher joined the staff of the Oliver Ditson Company, he has been the outstanding figure in the upbuilding of one of the finest publisher's catalogs. He has had to do with the publishing of some 20,000 compositions, a real record. And he has fought for standards, fighting in the old days when only a few American publishers spent any money at all on issuing music that did not have a ready sale.

Under William Arms Fisher the Ditson growth was "ever upward and forward," virtually a motto with him. He has guided composers, giving them unstintingly of his valuable counsel; he has made the way easy for many a talent which needed just what he could give it.

Mr. Fisher is responsible for those series which have added lustre to the Ditson catalog, the noteworthy Musicians Library, to which he himself has contributed two important volumes—"Sixty Irish Songs" and "Seventy Negro Spirituals"; the Music Students



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William Arms Fisher, Vice-President and Publishing Manager of the Oliver Ditson Company, Inc., and a Composer of Successful Songs

Library, the Pocket Music Student; Course in Music Understanding; Analytic Symphony Series; Philharmonic Orchestra Series; Famous Singers Series and several others.

As a composer, his songs, "Under the Rose" and "Gae to Sleep," are known everywhere for their attractive qualities, as are his art songs, "I Heard a Cry" and "The Singer's Wish," for their distinguished setting of words to music.

But his greatest success, and quite naturally for one who was a pupil of Anton Dvorak, is his setting as a song and as a part-song and expression in poetry of the Largo from the Bohemian master's "New World" Symphony as "Goin' Home." So well known is it that often when heard on the radio or at popular concerts, it is referred to by the title Mr. Fisher gave it, "Goin' Home," without reference to its origin or composer.

Forty-four years of uninterrupted service in the cause of music publishing, which is an art as well as a business, is Mr. Fisher's record in the Ditson house. May he continue his noteworthy career for many years in the new-old firm with as much success as in the past!

A. W. K.

Hizi Koyke to Sing "Iris" Next Season with Philadelphia Opera

PHILADELPHIA, March 20.—Hizi Koyke, Japanese soprano, who sang with much success in "Madame Butterfly" with the Philadelphia Grand Opera Company on Feb. 26, has been reengaged for next year. She will be heard in the Puccini opera and also in "Iris," when that work is presented by the company next season.

The Milan radio station on Feb. 19 broadcast a symphony concert consisting of works by Enrico Bossi, one of Italy's most interesting modern composers.

OMAHA ORCHESTRA IN FIFTH CONCERT

Renée Chemet Is Soloist with Littau Forces—Zecchi in Recital

OMAHA, March 20.—The Omaha Symphony, Joseph Littau, conductor, gave the fifth concert of its seventh season on the evening of March 2, in the Technical High School Auditorium. Renée Chemet, violinist, was the assisting artist. A large audience applauded the soloist and orchestra.

Mr. Littau had planned a program which offered brilliant contrasts. The concert opened with Haydn's Symphony in D Major, and included Ravel's "Pavane pour une infante defunte," Weber's "Invitation to the Dance" and the Overture to Wagner's "Tannhäuser."

Mme. Chemet was given an enthusiastic reception, this being her third return engagement in this city. For her first number she chose the Vivaldi Concerto in A Minor, which she played with feeling and a fine tone. The slow movement, in which the accompaniment was beautifully given by the muted strings of the orchestra and the organ, played by Louise Schnauber Davis, was repeated after continued applause. The Chausson "Poème" was played with simplicity of style and delicacy of feeling. As an extra number, a Beethoven Romance was played by the violinist.

Mr. Littau led irreproachable accompaniments for the soloist and in the orchestral numbers achieved precision and brilliant climaxes.

The Symphony, under Mr. Littau,

played to a capacity house of school children on the morning of March 3, in the Orpheum Theatre. Close attention was paid by the young listeners, as Mr. Littau explained the intricacies of the French horn, trumpet, trombone and tuba. Each instrument was illustrated by the solo players. "Old Folks at Home" was sung by the children. The orchestral numbers included the first movement of Haydn's Symphony No. 4 ("The Clock"), "Cripple Creek" by Lamar Stringfield and a Chorale and Fugue by Bach.

Under the auspices of the Tuesday Musical Club, one of the most enjoyable recitals of the season was given by Carlo Zecchi, pianist, on Feb. 26, in the Knights of Columbus Auditorium. Mr. Zecchi gave an unhackneyed program in a delightful manner.

MARGARET G. AMES

FORM MOZART SOCIETY

Philadelphia Group Affiliates with Salzburg Organization

PHILADELPHIA, March 20.—The Mozart Society of Philadelphia was organized on March 9 and is affiliated with the Mozartgemeinde of Salzburg. This association will give the Philadelphia body a share in the Mozartgemeinde's Mozarteum and in the Salzburg festivals.

Formation of the Philadelphia group was discussed at a dinner held in the Art Alliance on January 27, the 175th anniversary of Mozart's birth. The president is Edward Ellsworth Hipsher, assistant editor of the *Etude*. Founder members include Dr. and Mrs. Andrew F. Lippi, Marie Stone Langston List, Emma Wittman Artelt, Emily Stokes Hagar, Gwendolyn Morgan Drain, Leonardo List and John W. Drain.

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"Miss Macbride's execution was masterly, and the whole impression vigorous and vivid." —Richmond Times Dispatch, March 3, 1931.

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PITTSBURGH LEADER GREETED AT DEBUT

Modarelli Scores Success as Conductor of Local Orchestra

PITTSBURGH, March 20.—Antonio Modarelli, a native of this city, made a successful debut as conductor when he led the Pittsburgh Orchestra in Syria Mosque on March 8. Mr. Modarelli has done splendid work this season, rehearsing the orchestra and preparing it for guest conductors; and the cordial reception accorded him on this occasion by a capacity audience was thoroughly merited.

His program consisted of Brahms's Second Symphony, the Pavane of Ravel, the overture to "Meistersinger" and a Tarantella by Martucci, all being admirably presented. Percy Grainger was the soloist, playing the Grieg Piano Concerto with his usual fine taste.

Oscar W. Demmler conducted the Civic Orchestra in the Fifth Avenue High School on Feb. 24. Works by Weber, Beethoven, Debussy, von Holstein, Rimsky-Korsakoff and Massenet were on the program. Viola K. Byrgerson was contralto soloist.

Opera and Concerts

"The Flying Dutchman" was given by the German Opera Company in Syria Mosque under the management of May Beegle on March 7. The Roth Quartet appeared under the auspices of the Art Society. Gregor Piatigorsky made his local debut in the Y. M. and W. H. A. on March 1. Harald Kreutzberg and Yvonne Georgi came on March 3.

A program of modern organ music was given on Feb. 26 by William H. Oetting, with Gaylord Yost, violinist, and Samuel Kliachko, 'cellist, assisting. On March 3, Mae MacKenzie and Frances G. Lewando arranged a program for the Tuesday Musical Club which enlisted the services of Carolyn Mahaffey, Charlotte Shallenberger, Jane Schlotterer Cooper, Rose M. Litt, Hulda Lefridge and Virginia B. Wilharm. The Carnegie Institute of Technology presented Lawrence Peeler, Charlotte Dunkle, Katherine Karr, Evelyn Pfeifer, Dorothy Anderson, Marion Swan, Margaret Husband, Wilma Heckert, Evelina Palmieri and Matthew Frey in recital on March 1. Dr. Charles Heinroth gave an illustrated talk in Carnegie Music Hall on March 1, his subject being "Why Wagner Persists."

WM. E. BENSWANGER

Frederick Jacobi Rewriting His Indian Dances in Switzerland

Frederick Jacobi is spending the Winter at Gstaad, Switzerland, where he is devoting himself to composing. A letter received from him recently in New York tells of his having composed a Synagogue Service for Lazar Saminsky, choirmaster of the Temple Emanuel, New York. Mr. Jacobi is also rewriting his Indian Dances for orchestra, introduced several years ago by Leopold Stokowski with the Philadelphia Orchestra.

His wife, Irene Jacobi, is appearing this season in concerts in Europe, among them a sonata recital with André de Ribapierre, violinist, at Salzburg this month. She will also play in Vienna.

New York Philharmonic to Merge Series for Young People

The Young People's Committee of the Philharmonic-Symphony Society of New York announces that two series of six concerts each for children and young people will be held next season. Series 1 will be of an elementary nature. Series 2, representing a merger of this season's Young People's Series and Children's Series No. 2, will be for more advanced subscribers.

The second series of Philharmonic Children's Concerts under Ernest Schelling ended on the morning of March 7 in Carnegie Hall. The program consisted of works by Bach, Beethoven and Humperdinck, in addition to Ravel's "Bolero." Medals were presented to Edith Swain, Jim Dunlop and Mitchell Mulholland. Ribbons, as tokens of honorable mention, were bestowed on the following:

Helen Katherine Casey, Priscilla Dall, Louis Dannenbaum III, Grace Farjeon, Barbara Field, Ruth Goldman, Esther Prager, David Prenskey, Lucia Saladina, Jacqueline Stevens, Gloria Vigiano, Elena T. Villa, Marie Walmsley, Samuel M. Schafer Wolf, Richard Zeller, Jr. and J. Robert Zinner.

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PORTLAND SYMPHONY IN FOUR CONCERTS

Bauer Is Soloist—Dunn's "We" Heard—Recitals Numerous

PORTLAND, ORE., March 20.—Four concerts by the Portland Symphony, led by Willem van Hoogstraten, were on the musical calendar recently. Two were Sunday matinee programs, one an evening event, and the fourth a concert at Eugene. This last took place in McArthur Court at the University of Oregon, with an audience of 4000.

Harold Bauer played Beethoven's "Emperor" Concerto with the orchestra on Feb. 23. His interpretation was authoritative, and Mr. van Hoogstraten's accompaniment was equally convincing. The Brahms First Symphony was also played at this concert.

Beethoven's Fourth Symphony and James Dunn's "We" were heard here for the first time in March 1.

"Baba Jaga" by Liadoff provided the novelty for the program of the Portland Junior Symphony, Jaques Gerschkovitch conductor, at the Auditorium on Feb.

21. Desda Weinstein, piano student, played two movements from Mozart's Concerto in D Minor. The conductor, the orchestra and the young soloist were accorded appreciation.

Steers and Coman presented Paul Robeson at the Auditorium on Feb. 16, and Sergei Rachmaninoff on Feb. 26. Mr. Robeson's Negro spirituals delighted the audience. Lawrence Brown was the excellent accompanist.

Mr. Rachmaninoff's transcendental playing of a program that began with a Bach-Tausig Chorale and ended with Balakireff's "Islamey," commanded the interest of piano enthusiasts.

Artistic singing marked the program of the Apollo Club, led by Emery Hobson, and the MacDowell Club, W. H. Boyer, conductor, at the Shrine Auditorium, on Feb. 26. Alice Johnson and Robert Flack were the accompanists. The latter also played solos.

The Edelweiss Harmonie Chorus, Herman Hafner, conductor, gave the second of this season's concerts at the Swiss Hall on Feb. 28.

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"Il Corriere di Napoli" 2 Feb. '31.

"Tosca" Thursday—Protagonista the Signorina Ringo—who in the performance of Saturday carried off an authentic success, with the beauty of her voice, beautiful timbre, brilliant high tones, warmth and effective interpretation.

"Roma"—Napoli—2 Feb. '31.

"A large audience heard the 'Tosca' Saturday—which had in Margherita Ringo an interpreter magnificent—for the beauty and range of her voice and the intelligence of her interpretation of the character. The public acclaimed her strongly—especially after the 'Vissi d'arte'."

"Il Mattino di Napoli" 3 Feb.

Thursday there will be another performance of "Tosca"—which will be interpreted by M. Ringo whom the public of the S. C. has already warmly admired for her effective art and beautiful singing.

4 Feb.

A performance of exceptional attraction—with the excellent Ringo, etc.

5 Feb.

Artist of first rank.

"Roma" di Napoli 6 Feb. '31.

"An enormous audience last night heard the repetition of 'Tosca' in which the splendid Margherita Ringo—exquisite singer and most intelligent artist—confirmed to the fullest the success of her debut—Meriting wildest applause after the aria. The artists and maestro were called before the curtain innumerable times."

"Theatre sold out for the second performance of 'Tosca' with M. Ringo protagonista—artist delicious and skillful. The fascinating artist confirms fully the fame which preceded her. With her sweet and large voice she obtained a veritable triumph after the second act—especially for her dramatic action and for the excellent manner in which she sang the celebrated prayer 'Vissi d'arte'—obtaining wild applause from the large public more than ready to acclaim her."

German Opera Company Opens New York Series

"Tristan" Launches Week's Season, with Dr. Max von Schillings Making New York Debut as Conductor and Johanna Gadski in Old Role as Isolde—"Flying Dutchman" and "Walküre" Also Sung by Visiting Forces

UNDER the baton of the distinguished German conductor, Dr. Max von Schillings, the German Grand Opera Company, J. J. Vincent, managing director, opened its New York season at the Mecca Auditorium on Monday evening, March 16, with Wagner's "Tristan und Isolde."

A good-sized audience, arriving late, did much to mar the beauty of Dr. von Schillings's conception of the superb prelude. Seats which creak added to the disturbance and a stage unsuited to operatic doings was oftentimes a discouraging factor. But the genuine spirit of the performance atoned for these material obstacles, proving once more that external things have but little to do with fundamental artistic purpose.

For the first time in more than a decade, Wagner-lovers in New York were able to enjoy just tempi and a warm and deeply felt penetration of this glorious music, arrived at by a conductor who knows his Wagner and who can make his orchestra reflect the emotional pulse as the drama unfolds itself. Dr. von Schillings gave us keen artistic pleasure.

What if the orchestra was not as large as that of our permanent lyric theatre? What if there were crudities and if the sonorities, due to the orchestra being placed on the floor level and not in a pit, were too big occasionally? Is it proper to ask perfection of a traveling organization? Does one not ask that elsewhere, only to be disappointed?



Johanna Gadski (Above), the Isolde, Margarethe Baumer, the Senta (Upper Right), and Marie von Essen (Lower Right), the American Mezzo-Soprano, Who Sang Brangäne in the German Grand Opera Company's Performances

Johanna Gadski as Isolde gave us a performance that deserves all praise. Her conception of the role is well known to us. It is a moving and finely wrought achievement and it was marked this time by singing of real beauty. We know no soprano who can match her enthralling delivery of the "Liebestod" ending on an F sharp of limpid purity. She was given a deserved ovation.

Admirable was the Tristan of Carl Hartmann, a young tenor of fine vocal material. The American mezzo-soprano, Marie von Essen, sang Brangäne with vocal opulence and revealed distinct gifts dramatically as well, despite her being indisposed, so much so that on



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the following day she was obliged to be operated on for appendicitis. The Kurwenal of Richard Gross, though undistinguished, showed routine and Carl Braun's King Mark, remembered from his Metropolitan days, was properly noble in song and action.

Eric Wildhagen made of Melot a vital dramatic figure, while Max Adrian and Gustav Werner were capable as the Sailor Boy and the Shepherd. The stage direction of Jan Heythekker was intelligent and Kurd Albrecht's settings were all in good taste.

The artists were called out after the acts and at the close of the work they brought Dr. von Schillings with them to the delight of all. To him we are, indeed, grateful for a "Tristan" such as we have not been regaled with in many a year. To conduct Wagner as he does, one must love his music. We are certain Dr. von Schillings does. There are conductors about whom we are not so sure. A. W. K.

"Walküre" Spiritedly Sung

Prolonged ovations for Mme. Gadski on her entrance as Brünnhilde and for Mr. von Schillings each time he made his way to the conductor's desk, marked the presentation of the second episode of the "Ring" cycle—"Walküre"—in the Mecca Auditorium on the evening of March 18.

In glorious voice, Mme. Gadski delivered the Battle Cry, as of yore, thrillingly, and throughout her taxing role sang and acted with a depth of emotion that held the audience spell-



Dr. Max von Schillings, Noted German Composer and Conductor, Who Led the Performances

bound. Johannes Sembach was an ideal Siegmund, lyrical and histrionically convincing. The Sieglinde of Esther Stoll was likewise wholly satisfying, and Ida von Barsy vocally opulent and nobly dramatic as Ficka. Richard Gross as Wotan and Karl Braun as Hunding proved splendidly sonorous and grim. The Valkyries were Mmes. Breuer, von Bernhard, Masure, Andres, Almoslino, Riegels and von Barsy.

Under Mr. von Schillings's authoritative leadership the singers and orchestra gave a unified and spirited performance, to the excellence of which effective stage settings and lighting added materially. E.

Germans Sing "Flying Dutchman"

For their third opera, the company presented Wagner's "Flying Dutchman" on the evening of March 17. The cast included Margarethe Baumer as Senta, Max Roth in the name-part, Laurenz Pierot as Daland, Max Adrian as Erik, Gustav Werner as the Steersman and Adi Almoslino as Mary. Max von Schillings conducted.

This was not only the best performance the company has given so far, but the best production also. Miss Baumer, making her New York debut as did Mr. Roth, was much applauded, and both artists showed not only vocal brilliance but dramatic instinct as well. Mr. von Schillings's conducting was unusually fine. The other singers in the cast were all satisfactory. J.

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Repetitions Rule Metropolitan's Fortnight

Popular Works in Four Languages Draw Record Audiences to Opera House—Carmela Ponselle and Grace Moore Make Season's Reentry Into Company—Maria Ranzow Impresses in Wagnerian Roles

ALTHOUGH no new work was presented in the fortnight included in reviews since March 4, popular operas have drawn large audiences to the Metropolitan and audiences have expressed approval of performances by vigorous applause. The first appearances for the season of Grace Moore and Carmela Ponselle were the signal for unusual approbation. Robert Goldsand, pianist, as assisting soloist at a Sunday Night Concert, was also particularly well received.

"Sadko" Once More

Rimsky-Korsakoff's "Sadko" was given again on the evening of March 5. Ina Bourskaya resumed her role of Lioubava. Edward Johnson sang the title role and acted it with charm. Miss Fleischer again sang the Sea Princess, and the remaining roles were filled to the satisfaction of a large audience by Mmes. Petrova, Falco and Besuner, and Messrs. Basiola, Tedesco, Gandolfi, Bada, D'Angelo, Ludikar, Macpherson, Altglass and Cehanovsky. Mr. Serafin conducted. N.

"Siegfried" Without Cuts

"Siegfried" was given as part of the matinee Wagner cycle on the afternoon of March 6.

The cast was an excellent one, Mr. Schorr singing his incomparable Wanderer and Lauritz Melchior one of the best Siegfrieds heard in some time. Maria Ranzow made her first appearance with the company in the short but important part of Erda, Gertrude Kappel was Brünnhilde; George Meader, Mime; Gustav Schützendorf, Alberich, and Siegfried Tappolet, Fafner. Mr. Bodanzky conducted.

Mme. Ranzow, having been obviously still laboring under the effects of her recent indisposition, further criticism of her singing at this performance would be manifestly unfair. N.

Fleischer in "Meistersinger"

Wagner's "Meistersinger" had its fourth performance this season on the afternoon of March 7. The cast included Mme. Fleischer as Eva, Mr. Bohnen as Hans Sachs, Mr. Laubenthal as Walther, Mme. Telva as Magdalena, Mr. Schützendorf as Beckmesser, Mr. Tappolet as Pogner and Mr. Meader as David. Mr. Bodanzky conducted. C.

A Popular "Romeo and Juliet"

Lucrezia Bori and Armand Tokatyan impersonated Verona's ill-starred lovers to Gounod's music at the popular Saturday Night performance on March 7, both of them singing and acting de-



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Grace Moore as Manon, in Which Role She Effected Her Re-entry Into the Metropolitan

lightfully and winning salvos of applause. Mr. De Luca was Mercutio, and the remaining roles were assumed by Messrs. Didur, Bada, Altglass, Picco, Ananian and Cehanovsky, and Mmes. Swarthout and Falco. Mr. Hasselmans conducted. J.

Sunday Night Concert

Robert Goldsand, pianist, was the assisting artist at the Sunday Night Concert on March 8, playing the Schumann Concerto and later a group of solos. Mr. Goldsand's rendition of the Concerto was masterly in every way and demonstrated that his ability in music of a romantic character is equal to his unusual technical efficiency.

Members of the company who appeared included Mmes. Bori, Guilford, Swarthout and Messrs. Clemens, Basiola and Tappolet. Wilfred Pelletier conducted the orchestra. N.

The Fifth "Africana"

Meyerbeer's "L'Africana" was given for the fifth time this season on the evening of March 9, with Mme. Rethberg as Selika, Queena Mario as Ines and Beniamino Gigli as Vasco da Gama. Others in the familiar cast were Mme. Wakefield and Messrs. Danise, Rothier, Bada, Ludikar, Gandolfi, Altglass and Ananian. Mr. Serafin again conducted. C.

Grace Moore Sings Manon

Massenet's "Manon" was presented for the fourth time this season, on the evening of March 10, with Grace Moore, making her re-entry into the company, in the title role. In lovely voice, Miss Moore gave a deeply appealing portrayal of the heroine, and won warm applause from the great audience.

The other principal roles had familiar interpreters: Mr. Gigli as Des Grieux, Mr. De Luca as Lescaut, Mr. Rothier as the elder Des Grieux and Mr. Bada as Guillot. Mr. Hasselmans conducted. C.

A Matinee "Götterdämmerung"

There is little excuse for so unauthentic a "Götterdämmerung" as that which came to a hearing under Mr. Bodanzky on Thursday afternoon, March 12, in the Wagner cycle. Orchestral things were slipshod; nor was the performance informed with even a vestige of that spirit of the Nibelungen Ring, with which some of us have been on intimate terms before

1915, the year of Mr. Bodanzky's coming.

Mme. Ohms's first two acts were in the main praiseworthy, though her top voice is insecure. But her last act is a small and unconvincing portrayal for those who remember the illumined Brünnhilde of Olive Fremstad. Mr. Whitehill's Gunther is from a dramatic standpoint as interesting a one as we know. Sinister as Mr. Bohnen is as Hagen, he spoils much that is excellent by his tendency to inject extraneous matter; vocally he has an increasingly unfortunate method. Mr. Laubenthal's older Siegfried remains impossible.

The new contralto, Mme. Ranzow, began her Waltraute with little to recommend it, but built it up at the close of the scene to genuine distinction. Mme. Manski as Gutrune, Mr. Schützendorf as Alberich, the Misses Fleischer, Wells and Telva as the Rhinemaidens were all worthy. Miss Petrova as the First Norn was unusually fine, as were Mmes. Wakefield and Manski as her sisters.

The stage direction was but fair, the chorus not especially good. As for the scenery, we are at a loss to find words. The hall of the Gibichungs is so worn that it is actually frayed. Something must be done about new sets for the ring, sets that will be in the spirit of ours and not Victoria's day. Most important of all we plead that they be not entrusted to Josef Urban. His "Parisfal" scenery proved him an unsuccessful candidate for Wagnerian honors. A. W. K.

The Fourth "Ibbetson"

Thursday night subscribers (and hundreds who were not) flocked to hear Deems Taylor's "Peter Ibbetson" on the evening of March 12, when the same cast as before gave, on the whole, a smooth and convincing performance. Miss Bori, Mr. Johnson, Mr. Tibbett and Miss Telva scored heavily. Smaller roles were taken by Mmes. Bourskaya, Biondo, Wells, Divine, Falco, Doninelli and Wells and Messrs. Bada, Rothier, Gandolfi, D'Angelo, Picco, Paltrinieri and Cehanovsky. Mr. Serafin conducted. F.

"Cavalleria" and "Pagliacci"

Carmela Ponselle re-entered the company for the season as Santuzza in the familiar double bill of "Cavalleria Rusticana" and "Pagliacci" at the matinee on March 14.

Miss Ponselle not only sang the music of the part exceedingly well but acted it with true Italian spirit and passion, winning unusual approval from her audience and being applauded at



Carmela Ponselle as Santuzza, in Which Role She Appeared for the First Time This Season

length. Sharing the cast were Armand Tokatyan as Turiddu, Gladys Swarthout as Lola, Alfredo Gandolfi substituting for Lawrence Tibbet as Alfio, and Philine Falco. "Pagliacci" was interpreted by Mme. Morgana and Messrs. Lauri-Volpi, De Luca, Marshall and Paltrinieri. Mr. Bellezza conducted both works. N.

Ranzow Sings Fricka

The feature of the sixth performance of "Walküre" this season was the appearance of Maria Ranzow as Fricka. Vocally, Mme. Ranzow seemed still under the shadow of her recent indisposition, but her singing, if tentative, was adequate. Dramatically, she was impressive, her Fricka not being the customary shrew, but a goddess standing for a principle. It was a fine characterization.

The others in the cast were all familiar in their roles. Mr. Bohnen was Wotan; Mme. Ohms, Sieglinde; Mme. Kappel, Brünnhilde; Mr. Melchior, Siegmund and the remaining

(Continued on page 38)

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Gigli Honored by Opera Chorus in His Tenth Season

Beniamino Gigli, tenor of the Metropolitan Opera, was honored by the chorus of that organization following his singing the leading tenor role in Mascagni's "Iris," on March 6, the group presenting him with a gold medal to commemorate the completion of his tenth season at the Metropolitan. An accompanying address was signed by 106 members of the chorus.

Almost simultaneously with this honor came the news that Mr. Gigli's concert engagements will be managed exclusively by the NBC Artists Service during the season of 1931-32.

Radio Engagements

In addition to concert and opera appearances, the tenor has been heard on the radio, his most recent broadcast being in the Simmons Program over a Columbia network on March 2, when he inaugurated a series which features Metropolitan stars. He will be heard as guest artist in the RCA Victor pro-



Beniamino Gigli, Metropolitan Tenor,
Who Was Given a Gold Medal by the
Opera Chorus to Mark His Tenth
Season

gram over an NBC network on
March 29.

SIEMONN CONDUCTS LIST FOR CHILDREN

Baltimore Concerts Include Interesting Works by Americans

BALTIMORE, March 20.—The juvenile audience in the Lyric Theatre on Saturday morning, March 14, listened with enthusiasm to the program prepared by George Siemonn, conductor of the Baltimore Symphony. Mr. Siemonn's list consisted of the overture to "William Tell," the "Rakoczy March" and a Strauss waltz. There was also John Itzel's ballet suite, "The Sultan's Birthday," conducted by the composer. Frederick R. Huber prefaced the program with a brief description of each number.

Sylvia Lent, violinist, with Frank Bibb at the piano, gave the nineteenth Peabody recital on March 13. The program contained the Sonata in D by Mary Howe of Washington. This proved an interesting composition. Another feature was the initial performance of Gustav Strube's "Poem," in which the composer's craftsmanship is amply demonstrated.

A program of original compositions was given in Stieff Hall on March 10 by Samuel Bugatch, a Baltimorean. Taking part were Sarah Feldman, violinist; Sydney Hamburger, 'cellist; Leah Steinbach, soprano; Thelma Viol, contralto; Gertrude Collector and Mildred Pushkin, pianists; a male quartet and a mixed chorus under the direction of the composer.

Visiting organizations have been the New York Philharmonic-Symphony, conducted by Arturo Toscanini, in the final concert of the local series, and the Musical Art Quartet. The latter, giving the closing program in the twilight series in the Baltimore Museum of Art, had the assistance of Harry Kaufman and Harry Neidell in Chaussen's Concerto for piano, violin and strings. **FRANZ C. BORNSCHEIN**

Ernest Toch has completed a "Little Theatre" Suite for orchestra, which had its premiere under Furtwängler's baton in Leipzig recently.

MILWAUKEE FORCES PRODUCE NOVELTIES

Philharmonic Orchestra Gives Unfamiliar Works by Russian Writers

MILWAUKEE, March 20.—Another successful concert was provided by the Milwaukee Philharmonic Orchestra on Sunday, March 8, by the dynamic conductor Frank Laird Waller and his energetic band of men and women players.

The feature of the program, second to the last in the seasonal series, was Schubert's "Unfinished" Symphony, which is a favorite of Milwaukee audiences. It was delivered with fine strength and assurance. Two works never before given locally, it is believed, were Glinka's "Kamarinskaya" and Liadoff's "Kikimora." A stirring performance of Victor Herbert's "Rhapsody" came last.

The piano soloist was Tomford Harris. He displayed notable gifts in his reading of Liszt's Concerto in E Flat, and in other numbers by the same composer which he played as encores.

This city heard Florence Austral for the first time when, with John Amadio, she appeared in the Civic Concerts Series in the Auditorium on March 10. Myra Hess came back the previous day for the closing event in the Twilight Musicales held in the Pabst Theatre by Margaret Rice. **C. O. SKINROOD**

Martha Baird Heard in Providence

Martha Baird was engaged to give a piano recital at Brown University, Providence, on March 24.

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Novel Investiture for League Premieres

Puppets and the Dance to Be Feature of Stage Productions of Stravinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier"

ONE of the outstanding events of the New York musical season will be the stage productions of Stravinsky's opera-oratorio, "Oedipus Rex," and Prokofieff's ballet, "Pas d'Acier," to be given by the League of Composers and the Philadelphia Orchestra, under Leopold Stokowski, at the Metropolitan Opera House on the evening of April 21, for the benefit of the National Music League and a composers' fund.

Though both these works have been staged in Paris and Berlin, they have been presented in America only in concert form. The productions will constitute the most ambitious experiment yet undertaken by the League of Composers.

For "Oedipus Rex," Stravinsky has used a libretto by Jean Cocteau, whose Latin verses reduce the Sophoclean tragedy to the briefest space.

Heroic sculptured figures have been designed as a medium to express the majesty and simplicity of the work by Robert Edmond Jones. Their movements will be visible from a height, in a dim proscenium. The figures will be executed and operated by Remo Bufano. Margaret Matzenauer as Jocasta heads a cast of distinguished singers for the opera-oratorio. The Harvard Glee Club, prepared by Dr. Archibald Davison, will supply a large chorus of tenors and basses who, in costume, will be part of the stage picture.

The Negro actor, Wayland Rudd, has been selected to interpret the role of the Speaker, whose voice will be projected by a loudspeaker. Other members of the cast are: Oedipus, Paul



Edwin Strawbridge, Who Designed the Choreography and Will Dance a Leading Role in "Pas d'Acier"

Althouse; Creon and the Messenger, M. Rudinov; Tiersias, Sigurd Nilssen, and the Shepherd, Daniel Healey.

For Prokofieff's "Pas d'Acier" Lee Simonson has contrived a satire on the machine era. His scenario bristles with figures, symbolic and realistic, which move to the rhythm of steel. The choreography will be worked out

Lee Simonson, Noted Stage Designer, who Has Arranged a Novel Mise-en-Scène for the Prokofieff Ballet

by Edwin Strawbridge, American dancer.

The soloists will be Mr. Strawbridge and Yeichi Nimura, assisted by Grace Cornell, Pauline Koner, Ruth Wilton, and a corps de ballet from the schools of Mr. Vandamm, Martha Graham, Elsa Findlay and from the New York School of the Theatre.



The libretto of "Pas d'Acier" satirizes the new age of mechanization.

Gabrilowitsch Gives Quaker City Impressive Hearing of Bach Passion

PHILADELPHIA, March 20.—Deeply impressive were the Philadelphia Orchestra concerts of March 13, 14 and 16, which marked the climax of Mr. Gabrilowitsch's conductorial quarter-year. The occasion provided a hearing, with imposing personnel and surroundings, of Bach's "St. Matthew Passion." Nothing that the guest conductor has done earlier, nothing that

he will do in the remainder of his term here, will efface the impressiveness of his magnificent performance.

The participants, except the orchestra, were clad in black gowns, on the somberly draped stage of the Metropolitan Opera House. With applause banned, the concerts were given an impressive Lenten atmosphere.

Participants with the orchestra were the Mendelssohn Club, Bruce Carey, conductor; the Choral Art Society, Dr. H. Alexander Matthews, leader; the Boys' Choir of Girard College, under Mr. Carey, and the following soloists: Jeannette Vreeland, soprano, Kathryn Meisle, contralto, Richard Crooks, tenor, Nelson Eddy, baritone, Fred Patton, bass, and Chandler Goldthwaite, organist. Mr. Gabrilowitsch conducted at a special piano which simulated the tone of the clavichord used in the composer's day.

Much could be said about the performance. Of special note were the reverence of the entire proceedings and the crystalline diction of the principals and the choral contributions, which made nearly every word distinct.

Beatrice Griffin Is Soloist

The Philadelphia Orchestra concerts on March 6 and 7 presented Beatrice Griffin as soloist. The young American violinist gave some new and individual touches to the familiar Bruch G Minor Concerto, especially in the matter of tempi. What were once considered difficulties in this peculiar work she absolved readily and displayed an ample and excellent tone, her efforts eliciting many recalls at the end.

Mr. Gabrilowitsch opened the concert with a very fine reading of Siegfried's "Trauermarsch" in memory of the late John H. Ingham, one of the founders of the Orchestra. This was followed by a romantic reading of Weber's "Freischütz" Overture, the Prelude to Moussorgsky's "Khovantchina," Strauss's "Don Juan" and Dukas's "Sorcerer's Apprentice." Vividness and understanding marked the performance of the Strauss tone-poem.

Pennsylvania Orchestra Heard

The Pennsylvania Symphony Orchestra, formed a few months ago, to give Philadelphians symphonic music at a moderate subscription rate and to afford employment to orchestra musicians, was heard in its second program on March 8 in Scottish Rite Hall, with Antonio Ferrara, the assisting conductor on the podium. Mr. Ferrara was for many seasons a member of the violin section of the Philadelphia Orchestra. He conducted without score and with admirable knowledge of its content, the "New World" Symphony of Dvorak. The program opened with the "Freischütz" Overture of Weber and ended with the "Marche Slave" of Tchaikovsky, both well played. The organization, though young, has already attained a cohesive ensemble and coordinated teamwork. The members are all experienced orchestra players, a number formerly associated with the Philadelphia Orchestra.

The soloist was Morris Braun, concertmaster of the new orchestra, who gave a very satisfying reading of the Tchaikovsky Concerto. An encouragingly large audience was present—all series subscribers, as membership subscription concerts are the only kind permitted here on Sundays under State law. The listeners manifested great satisfaction with both the orchestra and the program.

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CLIFTON LEADS MINNEAPOLIS FORCES

Hailed as Guest Conductor of Symphony—Spalding Is Soloist

MINNEAPOLIS, March 20.—The fourteenth concert of the Minneapolis Symphony, on March 13, presented Chalmers Clifton as guest conductor and Albert Spalding as soloist.

Mr. Clifton, in his appearance as conductor of the Young People's concert of the preceding day, had made a very favorable impression. This was strengthened by the revelation which he gave of his versatile musicianship and the qualities of alertness and sensitiveness in his conducting. Mr. Clifton's platform manner is ingratiating, without affectation or over-emphasis. His tempi are bright and admirably sustained. There were no dull moments in his interpretations, which were both intellectual and colorful.

The opening number was a novelty to the orchestra's repertoire, the so-called "Salmon" Symphony in C Minor by Haydn. It proved a very agreeable work. The cello solo in the trio of the lovely minuet was well played by Jascha Schwarzmann. The final allegro was very briskly played and was perhaps the most interesting movement.

Elgar Variations Applauded

Elgar's "Enigma" Variations, a relative novelty here, has an underlying tone of melancholy, which was not too heavily stressed in the interpretation of Mr. Clifton, but properly underlined whenever it ought to be felt. All the more bright were the contrasts made in the fourth variation, with its bumptious humor, and in "Dorabella," with its swaying waltz rhythm. Finest of all was perhaps the thirteenth section, the "Romanza." The closing variation was worked up into a telling climax.

"Nuages" and "Fêtes" from Debussy's "Nocturnes" were splendidly done. All the exquisitely muted music, with its English horn solo, of the first found its strongest possible contrast in the riotous rhythm and coloring of the second. Here the conductor and orchestra cooperated marvelously.

A fine performance was given also to "The Russian Easter" Overture by Rimsky-Korsakoff, heard here but once before. It was held well together and to its purpose by Mr. Clifton, while Concertmaster Ayers did the important work for solo violin most efficiently. The final climax was tremendous and brought the concert to a brilliant close.

Mr. Spalding played the Mendelssohn Concerto with the orchestra and the scherzo and slow movement from Lalo's "Symphonie Espagnole," the latter as extra numbers. In his playing one felt a fine balance of manly power and sensitiveness. Playing the various movements without pause, he seemed to weld them into a symphonic whole, nobly sustained by conductor



Marceau

Chalmers Clifton, Who Conducted Two Concerts as Guest with the Minneapolis Symphony

and orchestra in this artistic achievement. Mr. Spalding brought out all

the lyricism in the work, without sentimentality and with a triumphant virtuosity totally free from pose.

VICTOR NILSSON

Bad Nauheim Will Hear Concert of American Compositions

One of the symphony concerts to be given in Bad Nauheim, Germany, next July, will consist entirely of works by American composers. The program, to be conducted by Heintz Bougarty, will consist of Deems Taylor's "Through the Looking Glass," the "America" Rhapsody of Ernest Bloch, which won MUSICAL AMERICA's \$3,000 prize, and John Powell's "Rhapsodie Nègre," with Lonny Epstein as piano soloist.

Parlow String Quartet Continues California Series

OAKLAND, CAL., March 20.—The Parlow String Quartet continues its series at Mills College with varied programs. On February 18, Kathleen Parlow, Harvey Peterson, Willem Dehé and Romain Verney played works by Brahms and Grieg. Their program on March 4, the ninth concert in the third series, consisted of music by Beethoven and Ravel.

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MINNEAPOLIS HAILS RETURNING PLAYERS

Onegin Is Soloist with Symphony in Two Concerts

MINNEAPOLIS, March 20.—The homecoming concert of the Minneapolis Symphony from its annual midwinter tour was an event of unusual interest on the evening of Feb. 27, when the twelfth concert was given in Northrop Memorial auditorium, with Sigrid Onegin, contralto, as soloist.

Henri Verbrugghen and the orchestra were greeted with hearty applause in recognition of the significant laurels won during the tour of the South, East and Havana.

The opening number of the well balanced program was the Overture to Weber's "Oberon" which was given with fine nuances. A welcome repetition of Reger's Variations and Fugue on the andante theme from Mozart's A Major Piano Sonata proved a performance replete with merit and interest.

The only purely orchestral number of the second half of the program was the "Tannhäuser" Overture. Mr. Verbrugghen took the Hymn to Venus at a somewhat faster tempo than of yore and the performance gained thereby.

Soloist Is Applauded

Mme. Onegin gave with the orchestra Mahler's "Der Schildwache Nachtlied" and "Rheinlegendchen," Strauss's "Morgen" and "Cäcilie," and Reger's "Marias Wiegenlied," all excellent interpretations marked by rich and varied flow of voice and sage musicianship. She was excellent in the great prison scene from Meyerbeer's "Le Prophète," which places requirements upon the performer which only a very few singers have ever been able to fulfill in the glorious manner of Mme. Onegin. With her customary joyous generosity she sang also Mozart's "Alleluia" and Schubert's "Erlkönig." The accompaniments, with Mr. Verbrugghen's utmost care given them, were very artistic. Fitting obbligati were provided by Concertmaster Ayers in "Morgen" and by Henry Cunningham in the Meyerbeer aria.

Mme. Onegin appeared as soloist also in the third young people's concert, given by Mr. Verbrugghen and the orchestra in the same auditorium on the preceding afternoon. She sang some of the same songs, including the "Erlkönig." The orchestra played the March from Mendelssohn's music to "A Midsummer Night's Dream"; Weber's "Freischütz" Overture; Ippolitoff-Ivanoff's "Caucasian Sketches"; two "Hungarian Dances" by Brahms and "Waiata Poi," the New Zealand folk melody, in Mr. Verbrugghen's orchestration.

VICTOR NILSSON

Bringing the East Westward



Aiklee

Sarat Lahiri (Right) and Lota, Who Play Music from the Orient. Lota Also Dances the Dances of the East, Gathering Her Material from Arabian, Indian, Maorian and Tahitian Sources

SONGS and dances from the Orient form the recital programs of these two Eastern artists, Sarat Lahiri and Lota, who have been booked for a series of Summer appearances at Banff and Lake Louise in the Canadian Rockies, according to Catharine A. Bamman, their manager. Sarat Lahiri and Lota are heard regularly on the Tetley Tea Hour over an NBC network every Friday, when they use their magic carpet

to transport their listeners "East of Suez."

Their songs and their ancient instruments are of India. Lota also dances, with a varied repertoire of Arabian, Indian, Maori and Tahitian dances. She has lived in many parts of the Orient, where she was born, and has collected authentic and beautiful costumes, jewels and accessories for her dances.

BALTIMORE HEARS CHAMBER CONCERTS

London and Musical Art Quartets in Notable Programs

BALTIMORE, March 20.—The Musical Art Quartet, Sascha Jacobsen, Paul Bernhard, Louis Kaufman and Marie R. Rosanoff, gave the second program of the series of subscription concerts at the Baltimore Museum of Art on the afternoon of March 3, before an appreciative audience. The Beethoven Quartet, Op. 59, No. 3, and the Quartet in F Major, Op. 10, of Glazounoff were read with refined taste. These concerts have awakened a wholesome interest in chamber music and as they are given in ideal surroundings of the Art Museum the programs are heard to fine advantage.

Through the interest of the Alliance Française, a program of French folk-songs and dances was presented by M. and Mme. Duprat in costume at Stieff Hall on March 5. Howard R. Thatcher was the accompanist.

The London String Quartet appeared at the Peabody Conservatory of Music on the afternoon of March 6, in the eighteenth recital of the series. Brahms's Quartet, Op. 51, No. 1, was interpreted with a virility and under-

standing that marked the musical ideals of the four players. McEwen's delightful descriptive pieces, "The Lighthouse," "The Dunes" and "An Old Woman Scraping the Fiddle," were refreshing to the hearer. Boccherini's Minuet was given as an added number following the playing of the Debussy Quartet.

The fortnightly program of the Baltimore Music Club was given at the Emerson Hotel on March 7 by members of the organization. Louis Ellwood Hawkins, baritone, with George Bolek, accompanist; and Harriet Zell Colston, soprano, with Frank Bibb, accompanist, supplied the vocal examples of the program. A violin trio, composed of Vivienne Cordero Friz, Helen Weishampel Leppo and Celia Brace, with Audrey Cordero Plitt as accompanist, presented transcriptions by Bornschein, Brace and Ambrosio, and an original number by Hermann. The program was in charge of Mrs. G. Franklin Onion and Mrs. Isaac L. Kemper.

FRANZ C. BORNSCHEIN

A dramatized version of Coleridge-Taylor's "The Atonement" is to be given by the Samuel Coleridge-Taylor Choral Society of Plymouth, England, during the week beginning March 30.

BOSTON CELEBRATES STATUE'S BIRTHDAY

Seventy-fifth Anniversary of Beethoven Bronze Is Observed

BOSTON, March 20.—The seventy-fifth anniversary of the dedication of Thomas Crawford's bronze statue of Beethoven, which has stood in the New England Conservatory entrance hall since 1902, was celebrated in Jordan Hall on the afternoon of March 3.

Wallace Goodrich, Conservatory director, gave a brief history of the statue. It was brought to the old Music Hall in this city through the generosity of Charles C. Perkins, who had studied art with Crawford at Rome and commissioned him to model this work. The statue was completed except for the casting, at Rome. The model was cast at Munich, dedication ceremonies being held in the Odeon in the presence of the King and Queen of Bavaria.

The statue was shipped to Boston in the summer of 1855. It was exhibited privately at the Boston Athenaeum for several months. On March 1, 1856, it was unveiled in the Music Hall by the sculptor William Wetmore Story, who read a poem in its honor. A Beethoven concert was part of this celebration; and in the concluding number, the Choral Fantasia, the donor, a fine musician, appeared as soloist.

Lent to Library

The statue remained for many years in the Music Hall, though it had been given by Mr. Perkins to the Handel and Haydn Society. When the hall was dismantled, the statue was lent to the Boston Public Library. Later it was moved to its present place in the Conservatory. Should the Handel and Haydn Society realize its plan for a building of its own, the statue will naturally be given prominence therein.

Following Mr. Goodrich's address, the Conservatory Orchestra was conducted by him in the Adagio from Beethoven's Ninth Symphony. An address on Beethoven was given by Edward Ballantine of the music division of Harvard University.

W. J. PARKER

N. Y. Chamber Music Society to Give Another Series Next Season

The New York Chamber Music Society, which concluded its sixth season of Sunday Salons in the ballroom of the Hotel Plaza on March 8, has announced a seventh season of similar concerts next season, on the second Sunday of each month, beginning next November. Detailed plans will be announced later. Carolyn Beebe, pianist, is the president and founder of the society.

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Pictorial Presentation of Child Study Wins Harvard Award

ONE OF the Harvard Advertising Awards for 1930 was presented to Steinway & Sons for a unit of their series presenting the value of musical education to children.

Theodore Steinway,

This Photograph Was the Illustration for One of the Representations of the Value of Musical Education for Children, Which Brought Steinway and Sons a 1930 Harvard Award

president of the company, received the certificate of award and the prize check of \$1,000 at a dinner in the Harvard School of Business on Feb. 27.

The photograph above, one of the group which showed children at the keyboard, was the feature of the prize-winning advertisement, which was entitled "A Song for Parents," and was adjudged "disting-



Anton Breuhl

guished in its combination of the elements of illustration, headline, text and type."

Each of the series, which was in-

augurated last September in national magazines and newspaper rotogravure sections, stressed the importance of music to everyone.

NEW POSTS FOR TAYLOR

"Ibbetson" Composer to Write for New York "American" and be NBC Opera Counsel

Two important positions have been accepted by Deems Taylor, whose operas, "The King's Henchman" and "Peter Ibbetson," have been produced by the Metropolitan Opera Company. He has been engaged to write a column three times a week for the New York *American*. It is understood that Mr. Taylor's subjects will include music, but will not be restricted to it. The composer characterized his contract as a "roving commission." Mr. Taylor, who was music critic for the late New York *World* for several years, began his contributions on March 9.

Leonard Lieblich, who has been music reviewer for the *American*, will retire to devote himself to his other editorial duties and to the writing of plays.

Mr. Taylor has also become an opera counsel for the National Broadcasting Company, and will present a series of ten weekly programs called the Deems Taylor Musical Series, beginning on March 29. He will lecture informally, to reach people who are not already acquainted with opera, and will be assisted by opera singers and conductors in the illustration of his talks. All arias will be sung in English.

C-Opera Group to Have Benefit Concert

A concert for the benefit of the C-Opera Group will be given in Studio 605, Steinway Hall, on March 26, by the Mendelssohn Trio: Virginia Shirmer Carman, violin, Elsa Paula Cash, cello, and Gladys A. Squire, piano, assisted by Merran Reader, soprano.

Mrs. Nevin Talks of Modern Music

(Continued from page 8)

that she be interested, then, in such institutions as the Music School Settlement, the People's Chorus, and the newly augmented orchestra which plays Sunday morning concerts at Roxy's.

"When I see what L. Camilieri has done to draw into his People's Chorus more than 500 people, singing just for the love of it, and doing it so creditably, it makes me wish that the whole nation could have the benefit of such an idea," she exclaimed.

"It is so important that music flourish outside of the formal concert hall, and that people make music for their own pleasure, instead of depending on others for it," she continued.

"During the War, the singing of this chorus was one of the most stimulating efforts I know. And afterward, when it was incorporated, and the weekly singing meetings grew into four evenings a week in various centers, we all felt that it was a fine thing for music in America."

Two of Mrs. Nevin's enthusiasms joined forces just the other day, when the People's Chorus sang at Roxy's.

One of the qualities which her personable husband possessed was youth—of course, he was only thirty-eight when he died—but it was that boyishness that would never grow old. Mrs. Nevin, too, has found the spring of youth, and when her eyes sparkle with zest in talking of some musical or personal matter, and her face lights from repose to energy, we may know that she has found life very satisfactory, and very full of "a number of things."

QUAINTANCE EATON

MIAMI COMPOSER'S WORK IS PRODUCED

University Symphony Gives Premiere of "David" by Sterling

MIAMI, March 20.—The premiere of a composition by W. S. Sterling was featured by the University of Miami Symphony at its recent afternoon concert in the Senior High School. This work, entitled "Improvisations on the Life of King David, Suggested by Reading Certain Psalms," was conducted by the veteran composer, who is a faculty member of the University's music department. It is in the form of a symphonic poem, partly descriptive of warfare and peace, and utilizes "Kol Nidrei." The "Improvisations" is melodious and generally effective. It is dedicated to Bertha Foster, dean of the University School of Music.

Volpe Conducts

Otherwise the program was conducted by Arnold Volpe, who chose Schubert's Unfinished Symphony, the "Egmont" Overture of Beethoven and Tchaikovsky's "Marche Slave."

The soloists were Hannah Spire Asher and Cameron McLean. The former played Liszt's Piano Concerto in E Flat. The latter, a Detroit baritone, was heard in an aria from Verdi's "Simon Boccanegra" and in lighter songs.

Following the intermission, Joe Mitchell Chapple, author and editor, spoke in appreciation of the progress made by the orchestra.



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SEATTLE ORCHESTRA CONCLUDES SEASON

Austral Is Soloist Under Baton of Krueger—Noted Recitalists Heard

SEATTLE, March 20.—At the two closing concerts of the Seattle Symphony, the audiences left no uncertainty in the minds of Karl Krueger, conductor, and his men of their genuine appreciation.

On Feb. 2, Florence Austral, soprano, was the soloist, singing works by Weber and Wagner. The orchestra gave a fine reading of Haydn's Symphony No. 13, in G Major, excerpts from "Lohengrin," "Siegfried" and "Götterdämmerung," and two works of Debussy.

The final concert included stirring performances of Sibelius's Overture, "The Tempest," and the same composer's First Symphony, in E Minor, the Venusberg Music from Wagner's "Tannhäuser," Wolf's Italian Serenade and the Ravel "Bolero." The orchestra was given an ovation.

At the final young people's concert several talented soloists were heard with orchestral accompaniment, among them being Denny Hannan, violinist; Elizabeth Reeves, cello, and Edith Nordstrom, pianist.

The Seattle Symphony also filled a number of out-of-town engagements at Tacoma, Wash., and Victoria, B. C.

Choral Work Heard

The annual performance of the Seattle Oratorio Society, J. W. Bixel, conductor, was devoted to Mendelssohn's "Elijah" on Feb. 16, with Floyd W. Hawkins, baritone, taking the title role. Luella Heighton, soprano, Mrs. William R. Taylor, contralto, and E. S. Weidman, tenor, sang the other principal parts. Dorothy Eich, pianist, and Mrs. Walter McHaney, organist, were accompanists.

A program of concerted music was given recently by Nicholas Oeconomacos, solo clarinetist of the Seattle Symphony, assisted by John M. Spargur, Albany Ritchie and Robert Quick, violinists; E. Hellier Collens, viola; George Kirschner and Bernd Huppertz, cellists; Glauco Meriggioni, flute, and John Hopper, pianist.

The annual Winter concert of the Nordica Choral Club, under Helen Crowe Snelling, was given in the Olympic Hotel on Feb. 9, with the assistance of Louis Arend Helder, baritone, June Cowan, violinist, and Hazel Hammer Hill, accompanist.

Noted Artists Presented

Vladimir Horowitz, pianist, and the Kedroff Quartet were presented by the Associated Women Students, University of Washington, at Meany Hall. Paul Robeson, baritone, was heard in the Ladies' Musical Club course before

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a capacity audience. Sergei Rachmaninoff, presented by Frank P. Hood, played before another large audience.

The fourth concert of the Chamber Music Series, presented by Sigma Chapter, Phi Mu Alpha fraternity, University of Washington, featured the University Chamber Orchestra under George McKay, and members of the class in choral form, under Kathleen Munro.

The Spargur Quartet gave the third of its present series of chamber music programs on Feb. 27. The Sunset Club presented Masa Furuya, violinist, and Helen Louise Oles, pianist, in joint recital on Feb. 4. The Seattle Symphony String Quartet gave its second program of the season recently.

Susie Michael, pianist, and Maurice Friedman, baritone, were heard on Feb. 17, with Arville Belstad at the piano.

Other Musical Events

Other recent recital programs were those of Harold Heeremans, organist; and pupils from the classes of Gladys Wheeler, piano; Irene Williams, cello; John Blackmore, piano; Vivian Clemans Macfarlane, piano; and Loma Hall, violin pupil of Viola Stevens.

The MacDowell Club, Magnus Petersen, conductor, gave a program at the Olympic Hotel on Feb. 24, assisted by Vesta Muth Richards, pianist, and Mrs. Bert C. Ross, soprano. Frederick Feringer and Mrs. Frank Collins were accompanists.

The Cornish School music department gave program by pupils from the class of Peter Meremblum, violin; Hermann Ulrichs, piano, and other teachers in solo and ensemble works.

The Seattle Musical Art Society discussed "Tendencies of Modern Piano Technique" at its February meeting, Anna Grant Dall being leader of the round-table. A Bach program was given by Katherine Robinson, Madge Phelps Earhart, Esther Winks Hilburn, pianists, and Elizabeth Clark, flute.

DAVID SCHEETZ CRAIG

Mary Wigman to Have New York School

Mary Wigman, leading exponent of the modern German expressionistic dance, who recently completed a highly successful first American tour, will open a school in New York in the Fall. It will be called the New York Mary Wigman School of the Dance, and will be patterned after the dancer's Central Institute in Dresden, according to S. Hurok, Miss Wigman's manager. The dancer will return next year to supervise her school and for an extensive tour of the country.

Tetrazzini Planning American Tour

Luisa Tetrazzini, famous coloratura soprano, plans to make an American concert tour next season, according to a letter received here by a friend of the singer. Mme. Tetrazzini wrote from her home in Rome that, following her recent public reappearance at a charity concert, she had been asked to give twenty recitals in as many cities, from New York across the American continent to San Francisco.

"I still have my voice," Mme. Tetrazzini wrote. "My Italian audiences prove it, and I desire once more to sing to the American public, who were always so appreciative and kind to me."

A monument to Hugo Wolf, erected by the Vienna Schubertbund, was unveiled on March 13, the seventy-first anniversary of the composer's birth.

Weingartner Ban in Paris Rouses Protest

PARIS, March 17.—A last-moment cancellation of two appearances by Felix Weingartner as conductor of the Concerts Padeloup in the Théâtre des Champs-Élysées has roused widespread protest from musicians and art-lovers. The appearances of the noted Austrian conductor and composer, scheduled for March 7 and 8, were cancelled following a conference between Premier Laval, Foreign Minister Briand and the Prefect of Police. It was feared that an anti-German demonstration might be staged by young Nationalists, who are said to have resented the action of Weingartner in 1914 in offering to return the decoration of the Legion of Honor, which had recently been given him, and in signing the famous German artists' manifesto.

The newspapers *Comœdia* and *L'Oeuvre* are circulating a petition asking that Weingartner be invited to appear in France, and have obtained hundreds of signatures of prominent persons.

Winifred Macbride Added to Roster of NBC Artists Service

Winifred Macbride, pianist, has been added to the list of the NBC Artists Service for next season. Miss Macbride will tour Europe in September, October and November next. She will return to America at the end of November to fulfill engagements.

Subscribe for MUSICAL AMERICA, \$3.00 a year; Canada and foreign, \$4.00.

VERBRUGGHEN GIVES SYMPHONIC NOVELTY

Work by Powell Weaver Makes Good Impression in Minneapolis

MINNEAPOLIS, March 20.—Powell Weaver's symphonic poem, "The Vagabond," had its first performance in any city when it was given on March 6 by the Minneapolis Symphony under the baton of Henri Verbrugghen. The composer, who attended the concert, is a Pennsylvanian now resident in Kansas City. He had previously appeared here as accompanist to such artists as Gadske, Claussen, Althouse and Middleton.

"The Vagabond" made a good impression on the exceptionally large audience which filled Northrup Memorial Auditorium. Its form is clear, and the material shows scholarly invention without any forced striving after originality. The "Vagabond" theme is announced by the flutes; the second theme is in the nature of a march-like song; and these two subjects are developed in an attractive manner. Pleasing solo passages are given to piano and woodwind.

The symphony was Brahms's Fourth, a work which Mr. Verbrugghen always interprets with especial authority and finesse. Myra Hess appeared as piano soloist, playing Schumann's Concerto with all the artistry for which she is justly noted. Encores demanded of her became so many that they assumed the proportions of a miniature recital. These extra numbers included music by Debussy, Bach-Hess, Scarlatti, Albeniz and Bach.

VICTOR NILSSON

The Soviet Government now pensions Russian composers who are more than sixty years of age.



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"Racket" Danger Narrowly Escaped in Music Teaching Profession

"Selfish, Smug Attitude on Part of Majority Jeopardizes Entire Profession," Says Percy Rector Stephens — Teachers' "Skins Saved" Only by Recent Court Decision in Zoning Law Case — Imperative Call for Funds Ignored in Too Many Cases

THE music teaching profession has barely escaped being victimized by a "racket" as merciless, offensive and corruptive as any that flourishes in other fields of activity in the United States today, according to a statement by Percy Rector Stephens, prominent music teacher. Mr. Stephens is chairman of the Committee on the Defense of Teachers and Other Professional People Against the Interpretation of the New York Zoning Law, organized to fight for a decision favorable to the music teaching profession in the recent litigation over the case of Wager Swayne Harris, New York voice teacher.

As reported in MUSICAL AMERICA in February, a decision was handed down by Judge Frederick E. Crane of the Court of Appeals in Albany on Feb. 10, to the effect that the teaching of music is a profession and not a business, trade or industry. This decision reversed those of the lower courts in the case of Mr. Harris, who had been convicted on the charge of violating a zoning law of New York City by giving vocal instruction in his home, which is situated in a "residential" district.

This decision was not achieved by Mr. Harris and those who backed him up in the matter, without considerable effort on the part of a committee which has

become the Committee on the Defense of Teachers and Other Professional People Against the Interpretation of the New York City Zoning Law. Mr. Stephens, as the chairman of the committee, had much to do not only with mustering the forces of the American Academy of Teachers of Singing in the fight, but is still anxious to keep up the enthusiasm of teachers in defense of their rights.

It seems to be a characteristic of the inhabitants of these United States to let somebody else accomplish the things we do not particularly relish doing ourselves, even though these things be to our advantage. This is often carried to a point where, rather than make an effort (like Mrs. Domby) they allow their livelihood to be placed in jeopardy.

As a matter of fact, we are, as a class, the most supine people on earth. This, in spite of our worldwide reputation for that vague thing known as "pep" and for all our aggressiveness.

"Teachers lead a self-satisfied existence," said Mr. Stephens. "They live, move and have their being in limited surroundings with no friction, no stimulation and, therefore, very little thought. This narrowness breeds a feeling of security."

"Members of all other professions, trades and businesses unite for the good, the progress and the protection of their means of livelihood. Does the individual singer do anything of the sort? Does he make any definite and consistent effort for the interest, the culture and the welfare of his profession? Does he even raise a finger for self-preservation, which is Nature's first law? He does not!"

"The recent case of Wager Swayne Harris was not the case of Mr. Harris alone. It was the case of every member of the entire music teaching profession. Their position and their very place of living were in jeopardy. It was a case which required immediate and summary action. Yet only a few thinking, hard-working and earnest men



Percy Rector Stephens, Voice Teacher and Chairman of the Committee for Defense Which Saved the Day for the Music Teachers in New York

stepped to the front to save their homes and professional standing.

"As anybody knows who has ever had to go to law, it requires money as well as time and vigilance. In the present instance money had to be got in a hurry. A few persons provided it at once. A very few have come forward in answer to the appeal for funds to reimburse these persons and to establish a fund for future emergencies."

"We sent out a letter asking for contributions from two dollars upward. There are 25,000 music teachers in Greater New York. If half this number would contribute fifty cents a year, the fund would exist without further difficulty. So far we have had contributions from 182 persons. They have varied from two dollars to \$100. The larger sums were from persons connected only very indirectly with teaching. Many of the teachers to whom we wrote did not reply at all and some wrote insulting letters. One woman entrenched herself behind permission from the owner of the apartment house where she lived to do teaching in her home. We could not make her see that the owner was not a factor in the case at all, that the matter lay between her as an individual and the law of the State if such a law were interpreted otherwise than it had been."

"Well, life's like that. There always has been and probably always will be individuals who either cannot or will

not rouse themselves even in a cause which concerns them vitally. Their interests have to be looked after by others who are more up-and-coming!"

"Conditions in the music teaching field are changing just as much as they are in every other field at the present time. The existence of the private teacher is threatened just as that of the private tutor has been annihilated by the creation of great institutions of learning all over the country. If teachers could only be made to realize the necessity of cooperation and to invest—mark that, 'invest,' not 'donate'—a small proportion of their earnings in the promotion of their profession in an association that would stimulate, promote and protect the study of music in all its branches, a number of their problems would be solved for them even if they do not feel like solving them themselves. The Harris case is not the first in which a few have had to step forward and save the situation."

Would Have Created a Racket

"It is possible that most teachers did not realize what the results would have been if Mr. Harris's case had not been decided as it was decided by the Court of Appeals. Mind, if the decision had been the reverse, it would have meant not only that many teachers would have been driven from pillar to post in order to find quarters in which to live or teach or both. Worse than this, it would have created a 'racket' at once. A racketeer might have come around and hinted for or demanded fifty dollars, saying that he would 'let you alone for another year' or something like that. Then, in a few months or weeks, maybe, he would need a little cash and he would be at the door again. And where would the teacher be? I leave this to those who have kept in touch with the various rackets going on in this big city. If the innocuous artichoke is basis for a racket, why not the subtle and malevolent music teacher?"

"It would be too easy! Taking money out of the baby's bank would be a labor of Hercules in comparison!"

"Fortunately, this state of affairs has been avoided by Judge Crane's decision. As I said before, this was not won without considerable trouble and some expense. A large balance of the money is still owing to the men who quickly put up the necessary cash to meet an immediate and poignant emergency. The hard work and the expense of the few could be made easy by the cooperation of the many. It is a good thing to remember the dictum of Benjamin Franklin at the time of the Revolution: 'Gentlemen, we had better hang together or we may hang separately!'"

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Galli-Curci Hailed in Milwaukee Recital

MILWAUKEE, March 20.—Amelita Galli-Curci returned to give her first recital here in several years at the Auditorium on Feb. 12. The favorite artist sang with her wonted charm many beautiful songs and a few of the coloratura numbers for which she is famous. The latter included Bishop's "Lo, Here the Gentle Lark" and the "Shadow Song" from "Dinorah." Both were sung delightfully and earned an ovation. The soprano's songs included Homer Samuels's "Garden Thoughts," Delibes's "Bolero" and Levy's "A Feather in the Wind." Mr. Samuels played piano works by Schumann, Lia-

doff and Morris, in addition to supplying admirable accompaniments.

The recital was under the management of the newly organized Wisconsin Concert Bureau. C. O. S.

Münz to Be Under Management of Haensel & Jones

Mieczyslaw Münz, Polish pianist, will be under the management of Haensel & Jones, of Columbia Concerts Corporation, beginning June 1 next, according to a recent announcement. Bookings for Mr. Münz for next season are now being arranged by this managerial firm, the announcement states.

D'Indy, Nearing Eighty, Views the Modern Musical Scene Benignly

(Continued from page 5)

as if the score had been his own, and proclaiming at last that it was now "tout à fait une autre chose."

A Kindly Mentor

In the matter of composition, he was very strict as to tonality relations, disapproving a fugato even so far away from C minor as D minor—a fugato which has since gone the way of all flesh. He made one feel keenly the aesthetic error of the over-figuration common with neophytes. "One must have moments of repose," he said, and whole phalanxes of carefully planned figuration fell before his clear glance. A string quartet movement, since discarded, was characterized as "bien construit mais un peu tourmenté avec de contrepoint."

He had several faculties rare even in the best teachers. First of all, he understood the temperaments as well as the minds of his students. Speaking of one of them, X., he said: "I always divide my students, in my own mind, into two kinds: those who do not write carefully, and have to be held back and made to, and those who are timid and need to be pushed on. X. belongs to the latter class; he is too cautious—*Il est trop sage*." Secondly, he understood how to make his advice vivid by ingenious similes and analogies: "Don't use such or such an instrument for the whole of the phrase. Bring it in for a note or two only—the most important notes of your phrase, which it will emphasize as you emphasize the most important syllables of a word." And above all, he could present his fundamental ideas and ideals so that you accepted them not on his authority, but for their own persuasiveness and power. Diverse as his students are,

none could be with him without catching a little of his love of clearness.

When he came to this country in the Fall of 1921 to conduct some of his orchestral works, his American students took the opportunity to present to him a silver loving cup. Those of us who lived in New York—Seth Bingham, Edward Shippen Barnes, David McK. Williams, Bruce Simonds and myself—made up with our wives a little tea party to greet him and Madame d'Indy, and to read to him a letter which we had prepared in French, and which may be freely translated thus:

"Dear Master:

"Your old students of the United States seize eagerly the occasion of your visit to their country to present to you this cup, a pledge of the friendship they bear you and the admiration inspired in them by a life entirely consecrated to the service of music. In a time when our art has suffered so much from the commercial spirit, when so many have sought personal prestige rather than the pursuit of beauty, you have remained in your acts faithful to the noble ideal your words so powerfully express. In each of us, according to his capacities, you have nourished the cult of art as a principle of life. In acknowledgement of this inestimable gift, please accept this expression of our lasting gratitude and affection."

D'Indy's Reply

M. d'Indy replied with a little speech which did not forget to include those who lived at a distance as well as those present, and at our suggestion played us, before we separated, the "Quête de Dieu" from his then recently produced "Légende de St. Christophe."



Daniel Gregory Mason, Composer, and Professor of Music at Columbia University, Who Pays an Anniversary Tribute to His Teacher, Vincent d'Indy

The cup itself bore the inscription:

"A notre maître
VINCENT D'INDY

Témoignage de reconnaissance et d'affection
Ses anciens élèves des Etats-Unis, 1921.
'Il n'est que le cœur pour engendrer de la beauté.'"

The quoted sentence, used here to sum up his philosophy of art, appeared originally in an article of his on Roger-Ducasse, in this context: "I am sure that when M. Ducasse is willing to trust himself more to the impulses of his heart rather than to researches in sonorities, he will be able to make very beautiful music. There is in art, truly, nothing but the heart which can engender beauty."

His Philosophy of Art

To this artistic faith d'Indy has been loyal throughout his long life, and in an age when researches in sonority such as Debussy's and Ravel's are far more popular than his noble and deep emotion. But fashions change, and no one can tell when this reticent but profoundly emotional music of his may suddenly reveal to us all something for which we have been too long starved.

When Nikolai Sokoloff played the "Jour d'Été à la Montagne" in New York with the Cleveland Orchestra, in December, 1929, Mr. Lawrence Gilman wrote: "D'Indy has inclosed the best of himself in this poised and lovely work—a score in which the mountains, for the first time in music, are adequately celebrated. It is hard to imagine that anyone who knows the mood of the hills, and is not permanently unfriendly toward such music as d'Indy's, could listen to this superb hymn and resist the contagion of its noble and spacious poetry, its free airs, its uplifted and consolatory beauty."

When I sent him this notice, d'Indy replied with a charming note (reproduced on page 5), thanking me for having—as he erroneously supposed—written it, and expressing his pleasure that his music is not entirely forgotten in America. Then in January, 1930, he wrote me a delightful long letter, covering both sides of a large sheet with his handwriting as delicate and fine, as clear and strong as ever. He begins by telling of his varied activities: trips to conduct provincial concerts, eight courses a week at the Schola Cantorum, examinations, classes at the Conservatoire, and books which take up all his leisure time. He mentions three he is working on, one on the influence of Wagner on French music, one his youthful "Impressions,"

and one a study of the origins of "Parsifal."

Recent Works by the Composer

"I have written recently," he continues, "many new chamber music works. I find that this kind of music is by far the most attractive and intimate; it is here that the heart of the artist can best express itself, talk to other hearts, tell them of its pains and its joys. Nowadays everybody orchestrates well. It is useless to make orchestral pieces, since there is a whole nursery of orchestrators both skillful and—amusing, so far as the sonorities employed are concerned, while very few are able to make chamber music, which requires a particular way of writing, very strict and very intimate." He then enumerates his recent works: a Quintet for piano and strings; a Concerto for flute, cello, piano and string orchestra; a Suite for quartet and harp, the Sextet played here, a Trio, and finally a new Quartet announced as about to be performed, and to be played here next season, I believe, by the Gordon Quartet. And his summary of it all is: "Tout cela m'a donné beaucoup de joie": "All this has given me much joy."

It seems to me one could make not a bad philosophy of art—and of life too, for that matter—from the sentences I have quoted, from the time of my first interview with the master to this letter of only a year ago. For what is better to remember, as solace and guide in times of rapid change, of confusion, and of insecurity like ours, than "The principles of art are eternal. They endure"? And what wiser counsel is there for the individual artist, especially when so much that passes for art is made merely for sensuous charm, or for momentary effect, or to startle the bourgeois, than "Only the heart can engender beauty"? And we may perchance find the answer to the desolating jealousies, the personal animosities, the petty professional politics that tempt us away from our real work, in that simple sentence, written, let us remember, at nearly eighty: "All this has given me much joy."

Ten Thousand Hear Free Concert in Metropolitan Museum of Art

Schubert's Unfinished Symphony and numbers by Elgar, Rimsky-Korsakoff, Tchaikovsky, Mendelssohn, Strauss and Elgar will be played on the evening of March 28 at the free orchestral concert conducted by David Mannes in the Metropolitan Museum of Art. The audience at the first concert in the March series, donated by Clarence H. Mackay, numbered 10,274 persons.

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NEWS AND MUSICAL EVENTS IN THE WORLD OF BROADCASTING

NEW NBC PIANO LESSONS TO TAKE MUSIC TO HOMES

Sigmund Spaeth and Osbourne McConathy in Charge of Semi-Weekly Periods

Designed to create a renewed interest in self-expression through piano playing, a new series of broadcasts, sponsored by the National Broadcasting Company, will open on March 28. Two periods a week will be given—ten Saturday mornings at 11.30 over WEA, supplanting the "Keys to Happiness" series, and ten Tuesday afternoons at



Franklin Dunham, Assistant to the Radio Music President, and Executor of the New NBC Series of Radio Music Lessons

three o'clock over WJZ, supplanting "Music in the Air."

Sigmund Spaeth, noted musical lecturer, will have charge of the Saturday mornings, introducing famous people, who will talk of the value of "home-made" music. John Erskine, novelist and president of the Juilliard School of Music, will be the first guest. "Casey" Jones, the aviator, will be heard on April 4.

Osbourne McConathy, well known exponent of modern piano methods, and a former professor of music at Northwestern University, will have the Tuesday periods, beginning March 31. He will emphasize the playing of simple tunes, and Mr. Spaeth will tell how to harmonize them. Charts of enlarged keyboards to follow the lessons are being prepared and may be obtained from the NBC, at 711 Fifth Avenue.

The idea was generated by E. C. Mills, who is president of the Radio Music Co., Inc., and has been carried through by Franklin Dunham, assistant to the president, and long known in musical education circles.

Fourth Birthday Celebrated at Roxy's

The Roxy Theatre recently celebrated its fourth anniversary with a week of gala entertainment from stage, screen and orchestra. The eleventh "Dollar" concert was held in the theatre and broadcast from both NBC networks on the morning of March 22, when Erno Rapee led the 200 musicians in Tchaikovsky's "Nutcracker Suite" and Rimsky-Korsakoff's "Scheherazade." Paul Althouse, tenor, was soloist in an all-Wagner program which Rapee conducted on the Sunday previously.



E. C. Mills, President of the Radio Music Co., Inc., Who Is Responsible for a New Radio Venture in Bringing Music to the Home

Anne Roselle, soprano, was guest artist during the Roxy broadcast over WJZ on March 3, at 7:45 p. m.

American Works on British Radio

American compositions are being heard with increasing frequency over British radio stations, according to the programs published in *The Radio Times*, the British Broadcasting Corporation's weekly.

A program of songs and piano pieces by MacDowell was given by Olive Groves and Ethel Walker on March 1. Other artists have recently been heard in songs by Cadman, Branscombe, Kramer, La Forge, Huhn and Farley.

Celebrities on Swift Garden Hour

Following the broadcast of Albert Spalding, violinist, for the Swift Garden Hour of March 1, Margery Maxwell, soprano of the Chicago Civic Opera, was heard on March 8. Others to appear were: Charles Hackett, March 15; Gordon String Quartet, March 22.

f. q. e. says:

THE differences between British and American broadcasting, always a favorite topic of conversation among radio circles, was stimulated afresh by the recent visit to this country of R. Mil-

A Tale of Two Countries and Their Broadcasts

ward Ellis, chairman of the British Radio Manufacturing Association.

Mr. Ellis compared the two systems candidly, granting America a preponderance of big names, more money, more variety, longer broadcasting periods—and lower general quality.

There is no jazz on the British air on Sundays.

Mr. Ellis would concede us no superiority in broadcasting facilities, or in manufacturing excellence. He did, however, grant us a vast capacity for public service and education.

But it was the presence of too much advertising on our programs that appalled Mr. Ellis. It is, of course, a necessary evil in our system of subsidization by private interests. But Mr. Ellis shuddered at its blatancy.

We, ourselves, have not been silent on this subject. A particularly excellent editorial in a current *New Freeman*, entitled "Radio for Adults," says, in part:



Radio Editors Cluster Thickly About Irene Bordoni at the French Singer's Recent Radio Tea. Left to Right, Surrounding the Hostess, We See: Duke Perry of the International News Service; John Skinner of the Brooklyn Eagle; "Nick" Kenney of the New York Mirror and C. R. Tighe, Associate Editor of the Radio Digest

Short Waves

PERSONALITIES: John McCormack on WEA for St. Patrick's Day... Metropolitan Soprano Grace Moore and the Kedroff Quartet in two recent Atwater Kent Hours at NBC... Paul Robeson makes his radio debut in the Maxwell Hour, WJZ, on March 26... and Maria Kurenko sang soprano solos in the same hour a week before... Frances Alda doesn't like cigarette stubs scattered around the studio... Walter Damrosch introduced Tansman's "Sonatine Transatlantique" and Daniel Gregory Mason's "Chanticleer" in two General Electric Hours...

And, speaking of Damrosch, how times change. With Gershwin's "I Got Rhythm" announced as part of a pro-

gram of all-nation dance music for the NBC Music Appreciation Hours next year, we seem to remember the terrible things the conductor said about jazz in his book, "My Musical Life." Gershwin's piece is the very epitome of the "restlessness" Damrosch deplored then.

More personalities: T. Tertius Noble playing his own compositions in two broadcasts over WGBS, to celebrate his fiftieth anniversary as a church musician... Abram Chasins being guest artist in a recent CCC Hour over WABC, playing piano works with orchestra... Arthur Pryor's Band over at CBS giving a whole week of sterling band music... his vigor in rehearsals is a joy to watch...

Theo Alban, NBC tenor, left his tiny Austin outside the building one night and couldn't find it when he came out... wags had lifted it bodily and put it in NBC freight elevator entrance...

Library of Congress Musicales are all over for this year... London String Quartet in penultimate program... Eva Gauthier, soprano; Ethel Cave-Cole, pianist, and the Hans Lange String Quartet closed this splendid series...

Mrs. Ethelbert Nevin is to be guest speaker in Metropolitan Echoes on April 12 (NBC) and her late husband's music will make up the entire program.

"Roxy" goes in on April 1 as big theatre boss of the NBC-RKO-RCA combination that will one day occupy the new Radio City... Albert Stoesel will conduct chorus, orchestra and soloists in Pierné's "Children's Crusade" for Good Friday at 11 a. m.—both NBC networks...

National Oratorio Society, Reinald Werrenrath conducting, in the Brahms "Requiem" with Martha Attwood and Edward Wolter singing... at 6 p. m. same day... other large Good Friday programs worth hearing.

And Deems Taylor begins his opera hours on March 29 at 1.45 p. m. over both NBC stations... all in English.

Wide Survey of Chamber Music Among New Volumes

Cobbett Puts Chamber Music History on Canvas of Great Magnitude and Detail—Interesting Studies of French Composers—Technique of Conducting—Opera in England and Other Books

The publication of Volume II (I-Z) brings to completion one of the most notable contributions to musicology in many a year, "Cobbett's Cyclopedic Survey of Chamber Music" (London: Oxford University Press).

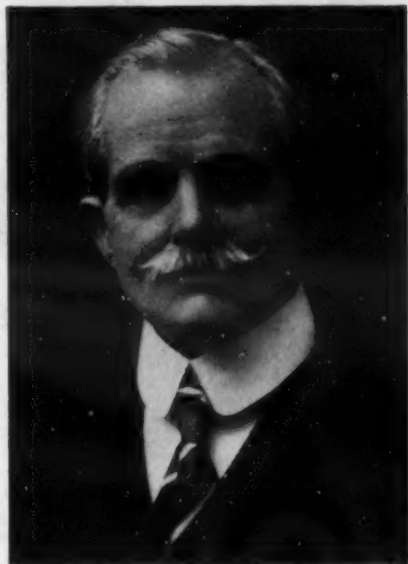
This is a monumental work, in two massive, richly made volumes, without which a library of any pretensions, particularly a music library, will be incomplete. Chamber music is flourishing today throughout the world, as never before; the need for such a comprehensive source of information has remained all too long unfilled.

Unstinted praise goes to the compiler and editor of this encyclopedia, Walter Willson Cobbett, an experienced English ensemble player and musicologist, for the splendid catholicity with which he has covered almost every phase of this subject. There is nothing of the confining insularity of many British publications in Mr. Cobbett's broadly gauged survey. His editorial contributions are scholarly, deeply felt and lucidly portrayed. A section of his own works reveals also the full magnitude of his activity as a composer.

Of particular interest to Americans will be the contributions from such of our writers as Olin Downes, music editor of the *New York Times*; Carl Engel, chief of the music division of the Library of Congress in Washington, D. C.; Albert L. Goldberg, Chicago correspondent for *MUSICAL AMERICA*; Edwin T. Rice, vice-president of the Society for the Publication of American Music (one of the best authorities on chamber music in this country), and Arthur Shepherd, composer and critic of the *Cleveland Press*.

Messrs. Downes and Rice are each represented by essays on American chamber music; Mr. Engel covers the work in that field by John Alden Carpenter, George W. Chadwick, Blair Fairchild, Charles T. Griffes, Charles Martin Loeffler, Leo Ornstein, Arthur Shepherd and Leo Sowerby. Mr. Shepherd writes on the creations of Frederic Ayres, Mrs. H. H. A. Beach, Frederic S. Converse, Carl Engel, Rubin Goldmark, Henry Hadley, William C. Heilman, Henry Holden Huss, Daniel Gregory Mason, David Stanley Smith and Edgar Stillman-Kelley.

Besides giving a complete record of American performing organizations, past and present, Mr. Goldberg contributes articles on the chamber music works of Charles Wakefield Cadman, Adolph M. Foerster, A. Walter Kra-



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Walter Willson Cobbett, Whose Second Volume of Chamber Music Information Has Been Issued

mer, Harry N. Redman, Louis Victor Saar, Ernest Schelling, Charles S. Skilton, Adolf Weidig, Emerson Whit-horne and Mortimer Wilson.

In addition to the biographical and analytical material, there is a wealth of definition and explanation of subjects that lie within the province of chamber music or are tangent to it. For example, picking up one of the volumes at random, we find these engaging titles: Color in Chamber Music, Commercialism and Chamber Music, Competition Festivals, Consorts of Viols and Conducting. There are also inclusive lists and histories of chamber music groups of all countries.

Prefaced with an admirable tribute by Sir Henry Hadow to chamber music and to the writers of this type of music and dedicated to Sir Hugh Allen, director of the Royal College of Music, London, "Cobbett's Cyclopedic Survey of Chamber Music" is a work that will both live and grow.

The editor asks that omissions and errata be brought to his attention at the following address: Oxford University Press, Amen House, Warwick Square London, E. C. 4. E. F. A.

Numbers Three, Four and Five of "Maitres de la Musique Ancienne et Moderne" (Paris: Les Editions Rieder) are devoted to Gabriel Fauré, Claude Debussy and Spontini, respectively.

The authors are Philippe Fauré-Fremiet, Maurice Boucher and Charles Bouvet.

All three of these books are of high interest. In about 100 pages in each case, the authors have given not only detailed and interesting accounts of the lives of the composers but described their manner of working, their places in the history of music both as regards their own countries and the world of art. It is a pity that some enterprising American publisher does not have them translated for the delectation of the American public.

Excellent reproduced illustrations are grouped, for some reason at the end of the volumes. This seems a mistake, especially so as the pictures themselves are particularly good. H.

The Technique of Conducting

Just how much value treatises on conducting have for budding disciples of the baton has never quite been ascertained. They will always be written; and conductors will always learn to be conductors, whether it is because of, or in spite of, these signposts. There is, however, a factor of actual physical technique with the baton, and it is the explanation of this technique to which the authors of two recent books have limited themselves.

Frank Estes Kendrie, A. M., is the author of "Conducting and Orchestra Routine" (New York: H. W. Gray Co.), and from the pen of Karl Wilson Gehr-kens comes "Twenty Lessons in Conducting," one of the "Pocket Music Student" series (Boston: Oliver Ditson Co.).

Both diagram the movements of the baton in various time signatures; Mr. Kendrie goes more into detail about the function of the baton, the gestures, and the inspirational phase of conducting. Mr. Gehr-kens confines himself to actual lessons to be practiced with simple music.

The latter's booklet is, as he explains in a preface, to be considered as an elaboration of a chapter in his "Essentials in Conducting," and is not intended to replace that volume. Mr. Kendrie is professor of violin and conductor of the Symphony Orchestra of the University of Iowa, Mr. Gehr-kens a well known musicologist and pedagogue.

Both volumes may be of assistance if the "one part genius" is already there; neither could make a conductor of itself. As Felix Mottl once said, when asked how anyone knew he could conduct: "One day you stand before the conductor's desk, and if you can, then you can, and if you can't, then you won't learn anyway." Mr. Kendrie sagely closes his book with this remark. Q.

Anent Opera in England

"The History of Opera in England," by Captain George Cecil (Taunton: Barnicott & Pearce, The Wessex Press), bears a somewhat misleading title, for although this small book does deal in a measure with historical aspects of opera, it is equally a blend of anecdote and criticism—the latter sometimes fearlessly scathing. The author has avowedly written 634 articles on music, and hundreds of musical criticisms, and he cannot resist a critical style.

This, however, makes amusing what might be a very dull treatise. His very beginning "In the proper sense of the word, England is not musical, for the affections of those who are by way of 'liking music' usually are set upon unmusical rubbish"—brings a refreshing viewpoint.

Captain Cecil tells of the varied fortunes of many traveling companies, their eccentric impresarios and varied "stars"; the fortunes of the reliable Carl Rosa Company; the strange vicissitudes of Oscar Hammerstein's reign; Beecham's enthusiasms and troubles; the gradual importance of the Royal Opera at Covent Garden, and many other ventures into operatic fields, some doomed to failure, some more successful. Throughout there is a running commentary on the personalities and capabilities of operatic personages in the manner of a Briton stating his opinion and brooking no contradiction, but it is lively reading for that reason.

His final chapter is a wholesale ridicule of the idea of a National Opera—British through and through—for England, and a very low estimate of the composers who might be expected to furnish material for such an institution.

America might do it, he declares, for "Americans, who intend earning their bread-and-butter as singers, work intelligently and seriously . . . with an instructor who usually is qualified."

Is that a right- or left-handed compliment? Q.

Volume Two of the series, "Musical Instruments and Their Music, 1500-1750" by Gerald Hayes, (London: Oxford University Press) is entitled "The Viols and Other Bowed Instruments." It has, appropriately, an introduction by Arnold Dolmetsch.

Mr. Hayes is frankly a propagandist. He is anxious that these old instruments should be regarded as still viable and not merely as museum pieces. Just how effective his propaganda will prove, remains to be seen.

The bibliography of well over 100 works proves the thoroughness of Mr. Hayes's researches. The book itself is exhaustive in its descriptions and comments and, what is not invariably a concomitant virtue, is most interesting. It should be in the possession of every sincere musician whether a player of stringed instruments or not. H.

A Famous Glee Club's History

A long and illustrious history, that of the Mendelssohn Glee Club, of New York, and a history which has at last been compiled in a little booklet, "home" published. Begun as a mixed chorus in 1866, the club formed as a men's group in the Fall of that year and went on to incorporation in 1876. Since that day it has been known and revered as an instrument for fine music.

Joseph Mosenthal, a friend and compeer of Theodore Thomas, was its conductor for twenty-nine years; Edward MacDowell for two, and the composer wrote much music for the club; famous musicians, society and artistic folk have always been allied or sympathetic. The reader will find the booklet interesting and amusing, filled as it is with history, pictorial representation of people and places connected with the club, and much informative data. Q.

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New York Concerts and Recitals

(Continued from page 20)

der and songs of the French school as well as some ultra-modernisms by Henry Cowell, of tone-cluster fame, who accompanied these himself. Alderson Mowbray acted in a similar capacity for the remainder of the program.

Miss Litante's singing was most agreeable and varied both as to content of her program and her manner of projecting it. The result was a delightful evening which was thoroughly enjoyed by a large audience. N.

Gladys Axman, Soprano

Gladys Axman, soprano, formerly of the Metropolitan, proved herself a recitalist of individuality and charm at the Barbizon on the evening of March 8.

From the first brilliant notes of the opening "Dansons la Gigue" of Poldowski to the final encore, Mme. Axman stirred her large audience to unbounded enthusiasm by the lovely quality of her voice and the variety of drama she brought to her interpretations. Lieder by Strauss, Schumann and Brahms, and songs by Zandonai, Respighi and Buzzi-Peccia were admirably sung, with flawless diction. Particularly well received was the final group in English, which included Kramer's "For a Dream's Sake" and Watts's "When I Wake." Among the additional numbers Mme. Axman was obliged to give were Mrs. Beach's "The Year's at the Spring" and Santuzza's aria from "Cavalleria Rusticana." Edwin McArthur accompanied. E.

Hampton Institute Choir

Dr. R. Nathaniel Dett's Hampton Institute Choir attracted a large audience for its concert in Carnegie Hall on the evening of March 9. Since its last appearance the organization has toured Europe.

Besides the usual Negro spirituals, anthems and motets, of which Dr. Dett contributed five numbers, the program included a chorale of Bach, Russian liturgical songs, choruses by Noble and Schlieder, an English sea chanty and an American White Mountain song. The soprano voices were singularly beautiful and a few of the basses outstanding.

In humming and whispering passages they were superb. Campion's "As by the Streams of Babylon" displayed this ability as well as the singing of a soprano soloist to advantage. Rapid articulation was notable in Tchaikovsky's "O Praise Ye God." The leaderless choruses were impressive. Altogether the choir provided an evening of keen musical enjoyment. B.

Adele Epstein, Soprano

Adele Epstein, a young coloratura soprano, heard here last season, gave a recital in the Town Hall on the evening of March 10, when she demonstrated the notable progress she has made in her art, in a program of considerable novelty. A set of Variations, based on Wieniawski's "Souvenir de Moscou," and arrangements of Purcell's "A Song for Music" and Grieg's "My Johann," all contrived by Alexander Aslanoff,



Morse

H. Waldo Warner, whose Suite in the Olden Style was given a New York Premiere by the Gordon String Quartet

were heard on this occasion for the first time, and proved excellent vehicles for the singer's bird-like voice and astonishingly good trill.

The program further included three popular Greek songs by Ravel, "To a Young Gentleman," by Carpenter, Stravinsky's Pastoral, which was repeated, and two arias from Bellini's "Puritani." A friendly audience encored Miss Epstein many times. Nicholas Stember played excellent accompaniments. E.

Lony Warinka Lyman, Pianist

Lony Warinka Lyman, pianist, appeared in recital in Steinway Hall on the evening of March 10. Beginning with a transcription of an Organ Concerto by W. Friedemann Bach, sonorously but lucidly proclaimed, Miss Lyman, with the originality that marked her playing, next gave a sharply con-

trasting group comprising Debussy's "En Bateau" and Arabesque and Cyril Scott's "Lotus Land" and Danse Nègre well disclosing her command of dynamics and shading.

Sterling musicianship and poetic insight were further revealed in Miss Lyman's performance of Beethoven's "Waldstein" Sonata, Chopin's Etude in C Sharp Minor and B Flat Minor Scherzo, and in a Consolation and the Sonetto del Petrarca, No. 123 by Liszt. C.

Oratorio Society Sings Moderns

A concert of modern church music was given by the Oratorio Society, Albert Stoessel, conductor, at the Riverside Church, on the evening of March 10, when the American premieres of Vaughan Williams's Mass in G Minor and Philip James's Missa Imaginum were heard.

Under Mr. Stoessel's musicianly baton the finely conceived music of the gifted British composer made an excellent impression. The choral part is largely unaccompanied; only the introductions to the sections of the mass are for the organ. Cast in modal style, with real churchly feeling, the work has an appeal for those who believe in the purity of ecclesiastical music. There is great mastery in the part writing.

The soloists were Catherine Field, soprano, Maria d'Aloisio-Powers, contralto, Warren Lee Terry, tenor, and Robert Crawford, baritone, of whom only Miss d'Aloisio-Powers and Mr. Crawford were adequate.

Mr. James's Missa Imaginum is an essay in church music on thoroughly modern lines, a work sharply contrasted to the Vaughan Williams. Here is an American composer who can give us choral music of originality, harmonically adventurous without being sensational. Mr. Stoessel's singers gave an exposition of it that was praiseworthy. The soloists, Helen Marshall, soprano, and Mr. Crawford, co-operated to good purpose. Hugh Porter at the organ left much to be desired in his handling of the accompaniment, subduing some of the vital harmonic sequences so that their effect was lost, and playing the vigorous portions with little care.

Harold Vincent Milligan, organist of the Riverside Church, gave a very eloquent performance of Franck's Chorale in A Minor to the audience's delight.

Rachmaninoff's three "Songs of the Church" and Percy Grainger's melodious setting of Kipling's "Recessional" completed the engaging program. A.

Five Women Composers Heard

The National League of American Pen Women presented Mrs. H. H. A. Beach, Gena Branscombe, Dorothy Radde Emery, Pearl Adams and Mary Howe, in a concert of original works, in the Knabe Salon, on the evening of March 10.

Before an audience that filled the hall, Miss Branscombe conducted a symphonic ensemble in the "Quebec Suite" from her unfinished opera, "The Bells of Circumstance," the scene of which is set in the year 1665. Strikingly effective were the three numbers heard—a Prologue for tenor, "Quebec, Great Guardian Portal!" impressively sung by Joseph Mathieu, an Entr'acte, "Danse Baladine," based on folk tunes, and a Processional.

The Marianne Kneisel Quartet played Miss Howe's "Cancion Romanesca," and later Mrs. Beach's Quintet in F Sharp Minor, Op. 67, with the composer at the piano. With a string trio accompanying, Evelyn Randall sang with much charm Mrs. Emery's "Flower Cycle." The soprano and Harlan Randall, baritone, were also heard in songs by Miss Adams. E.

Gordon String Quartet

The Gordon String Quartet gave its fourth and last concert of the season in the Town Hall on the evening of March 11. The program comprised H. Waldo Warner's Suite in the Olden Style, Op. 34, Daniel Gregory's Mason's

Quartet in G Minor, Op. 19, on Negro themes, and Beethoven's Quartet in C Major, Op. 69, No. 3.

As at their previous concerts, Messrs. Gordon, Ideler, Vieland and Benditzky proved themselves masters of quartet technique and highly sensitized interpreters. A capacity audience received them warmly. E.



Morse

Percy Grainger, Pianist, who drew a crowded audience for his recent concert in Carnegie Hall

Percy Grainger, Pianist

Making his annual appearance in recital at Carnegie Hall, Percy Grainger was welcomed by a large audience on the evening of March 11 in one of his fetching programs.

In a short talk Mr. Grainger spoke interestingly on many-voiced (he uses the Anglo-Saxon word instead of the Greek "polyphonic") music and popular music, the music of the dance, the two types that comprised his list.

Rarely have we heard the Australian pianist to greater advantage. He radiated his unflagging enthusiasm in the Prelude and Fugue in D Sharp Minor of Bach, a Purcell Sarabande arranged by Herbert Fryer, Scarlatti's D Major Sonata, his own exquisite "ramble" on the Bach air "Shepherds May Graze in Safety," and an unfamiliar Bach Prelude and Fugue in A Minor, neither the one in the "Well Tempered Clavichord" nor the one for organ. There's a Grainger group for you! And how much more arresting it is than the conventional recitalist's opening brace.

Followed Franck's Prelude, Aria and Finale, played with imaginative perception, and a group comprising the pianist's "Handel in the Strand,"

(Continued on page 37)

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"Khovantchina" in New York Premiere, Feature of Russkaya Opera Series

WHAT was announced as the first New York stage performance in its entirety of Moussorgsky's opera, "Khovantchina," was given before a large audience in Mecca Auditorium on the evening of March 7 by the Russkaya Grand Opera Company. The organization, made up of Russian artists now resident in this country, gave two very creditable performances on successive evenings. The first was devoted to the same composer's "Boris Godounoff." There is a promise of further performances later in the Spring, including "Coq d'Or," "The Demon" and other works.

Much praise must be given the company, under the executive direction of Florence Van Kirk, for the creditable results shown. New scenery, which was colorful and admirably adapted to the small stage, had been painted by J. Anchutin. The chorus, though not large, was surprisingly spirited, and in general the performances had much of the authentic Russian spirit sometimes found lacking in productions by non-Slavic companies.

A Meandering Chronicle

"Khovantchina," composed between 1873 and 1881, was revised and orchestrated, as in the case of "Boris," by Rimsky-Korsakoff. The book, by the composer and Vladimir Stasoff, is a long and somewhat diffuse history of the struggle between the Young and Old Russian parties in the reign of Peter the Great. There is a lack of unity in the story, which moves leisurely through five acts. Involved in the struggle is the religious sect of the Old Believers, headed by a patriarch, Dositheus. The Czar's spy, Shaklovity, plots the murder of the elder Prince Khovansky, the leader of the old order. A minor love interest concerns the young Prince Andrea Khovansky, who leaves his libertine ways, embraces the old faith under the influence of Marfa, one of the sect, and in the end goes to a voluntary death on a funeral pyre with the Old Believers.

The music, as revealed in a somewhat shortened version, which dispensed with part of Acts III and IV, is permeated with the liturgical and folk idioms familiar from "Boris." The score throughout has a solemn and moving beauty, with many important solo airs. There is lacking, however, the interest in one central protagonist, the nearest approach being in the elder Khovansky. Apart from Marfa's prophetic air, there are few of the intensely dramatic moments which make "Boris" so compelling.

Cast Is Commendable

The principal singers were Michail Schvets, an impressive figure, as the elder Khovansky; Valia Valentinova as a strikingly dramatic Marfa; Max Pantelieff as an excellent Dositheus; Alexander Kourganoff as the younger Khovansky; A. Alexandroff as Prince Galitsin; M. Speransky as Shaklovity, and Lina Ostrovsky as Emma. In other parts were heard Messrs. Kusky, Groshoff, Tulchinoff, Ardatoff and Andreefsky.

A feature of the performance was the appearance of Mikhail Mordkin and a ballet of young women in a somewhat mediocre version of the Persian Dances in Act IV. The audience re-

ceived the famous dancer with much applause and the divertissement was repeated.

The orchestra, though not large, did acceptable work under Michael Feveisky.

"Boris" Heard in Russian

"Boris Godounoff," which the New York public is accustomed to hear in the language of Dante and Petrarch, was sung in its original tongue in Mecca Auditorium on the evening of March 6, in the first of the two performances by the Russkaya Grand Opera Company.

The title role was admirably acted and capably sung in what must be taken to be the authentic Russian manner by Max Pantelieff, the False Dmitri by Alexander Kourganoff, and Marina Mnitchek by Valia Valentinova. Other roles were capably filled by Mmes. Helen Bourskaya, Ivanova, Kompaneiskaya and Sablukova, and Messrs. Daniloff, Schvets, Kursky, Tulchinoff, Andreefsky and Ardatoff. Michael Feveisky conducted.

With excellent new scenery and charming costumes, the performance was pleasant to the eye, and the generally high level of the singing made it equally so to the ear. The orchestra under Mr. Feveisky played well, though a little more rehearsal would have been desirable. Mikhail Mordkin, once the dancing partner of the late Pavlova, appeared with his ballet.

Several of the scenes which one hears at the Metropolitan were omitted and there was some rearrangement of the sequence of those remaining. This, however, was no apparent detriment to the continuity of the opera.

The audience was a large one and included many persons who had been prominent in Russia before the present upset conditions were in existence there.

CHEMET IN RECITAL

Violinist Heard in Omaha Program at Crofoot Residence

OMAHA, March 20.—The recital given by Renée Chemet, violinist, at the residence of Mr. and Mrs. L. F. Crofoot on the evening of March 5, was an outstanding event of the local musical season.

Mrs. Crofoot is vice-president of the Omaha Symphony, an indefatigable worker for the music culture of Omaha, and herself an accomplished pianist. This season she assumed all responsibility for the deficits involved in presenting the Omaha Symphony concerts for school children.

Mme. Chemet was at her best throughout a varied program which included the César Frank Sonata and numbers by Sammartini, Boccherini, Mozart, Schumann, Poldini-Kreisler, Albeniz-Kreisler and de Falla. Depth of tone, flawless technique and poetic imagination were exemplified in her playing. The audience applauded the violinist with the utmost enthusiasm, and she responded with extra numbers. Joseph Brinkman's accompaniments deserved high praise.

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New York Concerts and Recitals

(Continued from page 35)

"One More Day, My John," and his transcriptions of Fauré's song "Nell" and Stanford's "A March-Jig (Ma-guire's Kick)."

Throughout the recital Mr. Grainger's mastery of his medium was evident. Technically he was at his best and tonally his performances were characterized by his unusual feeling for singing quality of inner as well as outer voices. He was applauded heartily and gave many encores, among them his own setting of the old English tune, "The Hunter in His Career," of Brahms's Cradle Song, of the Irish Tune from County Derry and his "Country Gardens."

A recital both refreshing and unique was this one, the kind of concert that wins people to music by its spontaneity and sincerity. Would that there were more like them! Concerts would then be as popular as the movies. A.

Rhea Silberta Musicale

The fourth of Rhea Silberta's Morning Lecture-Recitals was given in the Hotel St. Moritz on March 11. The program was devoted to Scandinavian music.

With Miss Silberta at the piano, John Carroll, baritone, sang songs by Nielsen, Palmgren and Sinding, and Joyce Lynn, mezzo-soprano, was heard in lieder by Sjögren, Lange-Müller, Sibelius and Grieg. C.

London Singers Again

John Goss, baritone, and the male quartet known as the London Singers, who recently made their New York debut with much success, gave a second concert in the Booth Theatre on the evening of March 11.

The program was a varied one, containing popular "work-songs" of British seamen, shanties, army songs and airs of the sixteenth and seventeenth centuries. Particularly enjoyable were the ballad, "The Three Ravens," arranged by C. Kennedy Scott, and Martin Shaw's setting of a "Corpus Christi Carol." Mr. Goss sang two groups of solos: Schumann's "Der arme Peter" and Ravel's "Cinq mélodies populaires Grecques." The accompanists were Sanford Schlusel and Gavin Gordon. C.

Jacqueline Salomons, Violinist

Jacqueline Salomons, violinist, made an auspicious debut in the Town Hall on the evening of March 12.

An excellent performance of the Vivaldi-Nachez A Minor Concerto, in which a rich tone was combined with effortless technique, proclaimed the young artist one with a future of much promise. Chausson's Poème was also well given. Other numbers included the Ravel-Catherine "Pièce en forme de Habanera," Szymanowski's "Notturno e Tarantella," Blair Fairchild's "Mosquitoes," also arrangements by Pugnani-Kreisler, de Falla-Kochanski and Wieniawski-Thibaud. Richard Wilens was the accompanist. E.

Mary Wigman's Farewell

Mary Wigman, leading exponent of the modern German dance, made her farewell appearance of the season in Carnegie Hall on the evening of March 13, before the usual capacity and clamorous audience. This was the dancer's thirty-first appearance in America since her debut in December, and her eleventh in New York.

The program, a request one, comprised numbers from the dance cycles "Visions" and "Shifting Landscape," the thrilling "Monotony Whirl Dance" and the Suite based on Spanish Songs and Rhythms.

Miss Wigman and her accompanists, Hanns Hastings and Meta Menz, sailed for Europe immediately after the recital. C.

Isidor Gorn, Pianist

Isidor Gorn, pianist, was the soloist at the third of the Workers' Chamber Music Concerts at the Labor Temple School on the evening of March 13.

Mr. Gorn began his program with the "Pathetic" Sonata of Beethoven, giving it a musicianly reading and a technically good performance. His following numbers were the Busoni arrangement of the Bach Chaconne and pieces by Brahms and Albeniz. The program also contained groups by Godowsky and Chopin, all of which Mr. Gorn played to the complete satisfaction of his audience. J.

Josef Hofmann, Pianist

There is, we are told, no such thing as perfection. Granting, that, we must

satisfy ourselves with what, to use the mathematician's phrase, approaches it as a limit.

Josef Hofmann did at his recital at Carnegie Hall on Saturday afternoon, Mar. 14. To do justice to the playing of this master on the occasion referred to is also only possible theoretically. In a program that held but a modicum of special interest, built on well-trodden lines, Mr. Hofmann played with a grandeur that fired his listeners from the opening piece, Beethoven's very faded

Mary Wigman as She Appeared to Aline Fruhauf When Dancing Her Recent Farewell for the Season



"Andante favori." It is only "favori" when he plays it.

The range of dynamics, the poetry in the Arietta, the colossal majesty of the opening pronouncement, all these were in the pianist's delivery of Beethoven's last sonata, the C Minor, Op. 111. In his interpretation there was that reality of the composer's intention that we associate with Toscanini. Need more be said? Yes. Mr. Hofmann made all the repeats and the long sonata did not seem long. Can more be said?

The Chopin group comprised the Fantasy in F Minor, the E Major Nocturne and the "Andante spianato and Grande Polonaise." Of Liszt we had the "Waldesrauschen," the Valse Impromptu and the "Don Juan" Fantasy. It was all soul stirring, even the dreadful polonaise which sounds more like Leybach than Chopin and the cheap Liszt waltz. But the superb genius of one of the greatest players the world has known can transfigure even tawdry music.

We were enthralled in the Don Juan, not only by the super-technique of it all, but by the searchingly musical delivery of Mozart's undying melody "La ci darem."

Encores? Mr. Hofmann was very generous. Among them were the Beethoven-Rubinstein "Chorus of Der-vishes," "Minute" waltz, the Etude, Op. 25, No. 1, the Nocturne, Op. 55, No. 2, played enchantingly, and the Schubert-Liszt "Hark! Hark! the Lark." A.

Eleanore Pfistering, Pianist

Eleanore Pfistering, pianist, gave a recital in the Town Hall on the evening of March 14, for the benefit of the American Red Cross drought relief fund, repeating the excellent impression made two seasons ago.

In a program of works from the classic and romantic schools, Miss Pfistering displayed a facile technique, an appealing touch and much depth of feeling, particularly in her interpretation of Chopin's Sonata in B Flat Minor. The Bach-Liszt Prelude and Fugue in B Minor; Schumann's "Papillons"; Saint-Saëns arrangement of these from Gluck's "Alceste" and pieces by Scriabin, Liszt and Debussy completed the printed list. Miss Pfistering was warmly applauded by a large audience. C.

Sigrid Onegin, Contralto

For the second time this season Sigrid Onegin appeared in recital in the Town Hall on the afternoon of March 15.

In splendid voice, the contralto enthralled her large audience with penetrating interpretations of Schubert's "Die Allmacht," "In's Grüne" and "Erlkönig," Brahms's "Ein Wanderer," "Sapphische Ode," "Der Schmied," and other songs by these masters, in her opening groups. No less at home was she subsequently in the Habanera, an

aria from the Card Scene, and the Seguidilla from the Bizet opera, wherein she brought into play delightful contrasts of vivacity and dramatic fire and displayed the wide range of her voice and the velvety smoothness of its scale.

Skillful arrangements by Mme. Onegin's excellent accompanist, Hermann Reutter, of Swedish, Hungarian, Russian, German and Norse folk songs, sung in the original languages, formed the final group and again took the house by storm. In response to the insistence of her hearers, Mme. Onegin granted many encores. E.

Copland-Sessions Concert

New York's first experiment with a program of abstract films, given with music especially composed for them—a form of art which has been featured at several European festivals in recent years—was given at a Copland-Sessions concert in the Broadhurst Theatre on the evening of March 15. The music included works by American and Euro-

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Concerts and Recitals

(Continued from page 37)

pean composers, most of the first category being heard for the first time.

Although the idea was an interesting one, the results were not especially rewarding, many moments of boredom being felt.

Hugh Ross conducted an ensemble composed of thirty men from the New York Philharmonic-Symphony in all the works except Aaron Copland's "Music for the Theatre," which was led by the composer. The other purely concert number was Roger Sessions's Suite from his incidental music to "The Black Maskers," a play by Andreyeff.

The films presented were "Actualities," a droll old news reel, with music of a pert, negligible sort by Milhaud; "Surf and Seaweed," a stunning picturization of sea and tide by Ralph Steiner, with delicate modernistic music by Marc Blitzstein; "Mechanical Principles," another Steiner film showing various revolving gadgets, with a bold and dissonant accompaniment by Colin McPhee; "H.O.," various views of water from the tap to a tidal wave, by Mr. Steiner, with music by Mr. McPhee, and "La P'tite Lillie," described as "the day dream of a millinette, seen through a dishcloth," a Parisian phantasmagoria with more music of a dry sort by Milhaud.

The program suffered considerably by lack of synchronization between the orchestra and the cinema, and at one point the film of "Mechanical Principles" broke, making it necessary to begin again later. The audience was a large and representative one. M.

Mary Louise Meeker, Mezzo-Contralto

Mary Louise Meeker, mezzo-contralto, was the soloist at the concert of the Young America Artists' Series at the Barbizon on the afternoon of March 15.

With Minabel Hunt at the piano, Miss Meeker sang a well-chosen program which included the aria of Fides from "Le Prophète" and songs by Schubert, Wolf, Brahms, Batten, Mrs. Beach, Griffes, Bridges and Rogers.

Miss Meeker's singing proved interesting, both from a tonal and an interpretative point of view, and she was heartily applauded. J.

Beethoven Association

The penultimate concert of the season by the Beethoven Association was given in the Town Hall on the evening of March 16. The soloists were Josef and Rosa Lhevinne, pianists; Merle Alcock, contralto; Samuel Lifschey, first viola player of the Philadelphia Orchestra; Carl Deis, pianist; the New York String Quartet, Evsei Belousoff, cellist, and Lorenzo Sansone, French horn.

The program was one of unusual interest. The Dohnanyi Piano Quintet, with Mr. Lhevinne at the piano, began the program. This was followed by Loeffler's early Quatre Poèmes sung by Miss Alcock, with Mr. Lifschey playing the obbligato parts and Mr. Deis accompanying. Mr. and Mrs. Lhevinne then played Mozart's Variations in G Major for four hands, also Mendelssohn's Allegro Brillante for the same combination, and the program ended with Schumann's Andante and Variations for two pianos, two cellos and French horn.

With a program of such superlative excellence, both in choice of numbers and in their performance, one can only refrain from criticism and say that it upheld the lofty standard which the Beethoven Association has always maintained. H.

Carlo Zecchi, Pianist

Carlo Zecchi, pianist, gave a second recital in Carnegie Hall on the evening of March 17, again proving himself an artist of distinguished attainments. Opening his program with a poetic and colorful reading of Schumann's Fantasy, Op. 17, he further disclosed a noble tone and warmth of feeling in César Franck's Préludium, Aria and Fugue.

In the closing group, Gasco's "Les danses de Jodhpur," two Debussy Preludes and Ravel's "La vallée des cloches" and "Alborada del gracioso," Mr. Zecchi was in his happiest mood, delineating the tone pictures with infinite delicacy and charm. A large audience applauded the pianist warmly. E.

Beatrice Griffin, Violinist

Beatrice Griffin, violinist, made her first New York appearance in the Town Hall on the evening of March 17.

Miss Griffin's program included Handel's E Major Sonata, the Bruch G Minor Concerto and pieces by Kolar, Sinding, Sarasate, Sandby, Glinka, Elgar and Wieniawski.

Miss Griffin's playing displayed promising qualities. Her tone is large in volume and agreeable as well. Technically, she seems well grounded and such defects as her playing now has are probably the result of short experience. In the Bruch concerto she did some especially interesting playing and won much applause. Margaret Mannebach was the accompanist. J.

Alberto Terrasi, Baritone

Alberto Terrasi, baritone, whose singing is not unknown to New York audiences, gave a recital in the Chalif Hall on the evening of March 17, assisted by Giuseppina Paterno, soprano, and Katherine Ives, pianist.

Mr. Terrasi, whose program was largely operatic, was applauded in numbers from "Andrea Chenier," "Gioconda," and other operas, as well as in songs by De Crescenzo and Toselli. Miss Paterno sang arias from "Aida" and "Gioconda" and a duet from "Trovatore" with Mr. Terrasi. Miss Ives played numbers by Chopin, Repper and Friedman-Gaertner. Rachel Leon was the accompanist. N.

Andersen-Scionti, Duo-Pianists

Stell Andersen and Silvio Scionti gave a program of music for two pianos in the Town Hall on the evening of March 18, playing for the first time here Louis Victor Saar's arrangements of Vivaldi's Concerto Gross in D Minor and four Two-Part Inventions of Bach. Other works on the list were Lee Pattison's version of a Chopin Rondo, two arrangements by Ernest Hutcheson and compositions by Arensky, Saint-Saëns and Castelnuovo-Tedesco.

Miss Andersen and Mr. Scionti presented their entire program with the artistry for which they are noted, and were warmly applauded by a large audience. E.

Evelyn Sedgwick, Pianist

Evelyn Sedgwick, pianist, made an auspicious debut in Steinway Hall on the evening of March 18. Her program included the Scarlatti-Tausig Pastorale and Capriccio, the Bach-Busoni Chaconne, Chopin's B Minor Sonata and pieces by Rachmaninoff, Albeniz, Prokofiev and Balakireff.

Miss Sedgwick played the Chopin Sonata with uncommon insight for one so young, and executed the modern works with brilliancy. C.

Metropolitan Opera

(Continued from page 24)

Valkyries, Mmes. Manski, Wells, Besuner, Bourskaya, Falco, Wakefield, Divine and Flexer. Mr. Bodanzky conducted and save for an unfortunate entrance of the trumpets, kept his orchestra well in hand. H.

The Fourth "Sadko"

Rimsky-Korsakoff's "Sadko" received its fourth performance on the evening of March 14, enlisting a familiar cast with the exception of Faina Petrova, who sang the Gousli Player instead of Gladys Swarthout. Mmes. Fleischer, Bourskaya, Falco and Besuner, and Messrs. Johnson, Altglass, Gandolfi, D'Angelo, Macpherson, Bada, Tedesco, Basiola, Ludikar and Cehanovsky completed the list. Mr. Serafin conducted. F.

A Repeat "Iris"

Mascagni's "Iris" received its second performance on the evening of March 16, with Elisabeth Rethberg again singing beautifully in the title role and Beniamino Gigli in the principal male role. Others were Mmes. Biondo and Besuner and Messrs. De Luca, Pinza and Paltrinieri. Miss de la Porte headed the ballet, and Mr. Bellezza conducted. F.

"Götterdämmerung" Again
"Götterdämmerung" was sung for the fourth time this season on the evening

Georges Thill, French Tenor, Makes Debut at Metropolitan Opera



Georges Thill, French Tenor, Latest Recruit to Forces of Metropolitan

Georges Thill, tenor of the Paris Opéra, made his North American debut as Romeo in Gounod's "Romeo and Juliet" at the Metropolitan on the evening of March 20. MUSICAL AMERICA was already in press when the event occurred, but a complete review of Mr. Thill's singing will appear in its next issue.

Mr. Thill has also appeared with success at La Scala in Milan and the Colon in Buenos Aires, and will sing leading roles in French operas here.

of March 18, with Rudolf Laubenthal again as Siegfried and Elisabeth Ohms as Brünnhilde. Michael Bohnen repeated his vivid portrayal of Hagen. Others in a familiar cast were Mmes. Manski and Ranzow, Messrs. Schützen-dorf, Gabor, Altglass and Wolfe. Mr. Bodanzky conducted. C.

Sunday Night Concert

Soloists at the Metropolitan Opera Sunday Night Concert were: Everett Marshall and Mario Basiola, baritones, who replaced Lawrence Tibbett; Julia Claussen, contralto, who replaced Faina Petrova; Aida Doninelli, Louise Lerch and Queena Mario, sopranos; Lauritz Melchior and Edward Ransome, tenors. Pierre Henrotte, concertmaster, conducted. F.

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Orchestral Concerts

(Continued from page 12)

and called the composer out a number of times to bow.

There was much praise, too, for Mr. Hadley's melodious and richly orchestrated aria, which Mr. Diaz sang enthusiastically. Its excellent text by David Stevens is well pictured.

Miss Given was recalled a number of times and presented with floral offerings for her performance. A.

Another Children's Series Ends

New York Philharmonic-Symphony, Ernest Schelling conductor. Final concert of this series. Carnegie Hall, March 7, morning. The program:

Suite Bach
Minuet from Eighth Symphony Beethoven
Waltz from "Hänsel und Gretel" Humperdinck

Song: "British Grenadiers"
"Bolero" Ravel

This was the final concert of the second series of children's concerts, and prizes were awarded for the best notebooks. Mr. Schelling, Mrs. Vincent Astor, auxiliary board chairman, Mrs. Charles E. Mitchell, chairman of the Young People's Concerts, and Mrs. Kenneth O'Brien, representing her father, Clarence H. Mackay, presented medals and ribbons to victorious competitors.

The program was of dance music, specially requested by the audiences. Mr. Schelling played dance pieces of Chopin and Granados as piano solos (also by request) and farewells were said until next season. F.

Toscanini Plays Wagner

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Metropolitan Opera House, March 15, afternoon. The program:

Overture to "The Barber of Seville" Rossini
Symphony No. 13 in G Haydn
Overture to "The Flying Dutchman" Wagner
Introduction to Act III, "Tannhäuser" Wagner
Introduction to Act III, "Lohengrin" Wagner
"Waldweben" from "Siegfried" Wagner
"Ride of the Valkyries" from "Die Walküre" Wagner

One of the season's great events. A huge audience, the orchestra and its conductor at their best. No performance finer than the Largo of the Haydn symphony, one of those golden movements in D Major, like the opening movements of Brahms's Second Symphony and his violin concerto.

Grateful we are to Signor Toscanini for playing the superb prelude to the third act of "Tannhäuser," a real tone poem which has been ignored for decades by conductors for concert performance. It is an excerpt, complete in itself and an eloquent one. Its presentation was thrilling. No one conducts Wagner more compellingly than this devoted Italian apostle of Bayreuth. A.

Juilliard Graduate Orchestra

Juilliard Graduate School String Orchestra, Albert Stoessel, conductor. Carnegie Hall, March 16, evening. The program:

The Art of Fugue Bach

This concert drew an audience which packed Carnegie Hall to its doors. The work was repeated from a concert given last April and the same excisions were made. The version used was that by Wolfgang Graeser. Solo passages were played by Charles Lichter and Helen Marshall, violins; Mary Lackland, viola; Elsa Hilger, cello; George Barrère, flute; Carlos Mullinix, oboe; Ludwig Kossakowski, English horn; Angel del Busto, bassoon; Viola Peters and Beula Duffey, harpsichords, and George Volkel, organ.

Again the stupendous power of this work astounded and Mr. Stoessel's presentation of it was such as to make clear all the composer's intentions throughout. The soloists were all obviously well trained and all of them did their parts with genuine distinction.

Schelling Confers Honors on Youthful Musicians



Wide World

Ernest Schelling Photographed with Youngsters Who Won Awards in the Philharmonic-Symphony's Contest in Its Children's Series. Medal Winners Seated Are, Left to Right, Gloria Viggiano, Peter Schellens, Mr. Schelling with Marion Cohen in His Lap, and Doris Cohen

tion. There was no hint of the student audible at any time, for which great credit is due Mr. Stoessel. The audience was highly appreciative throughout the evening. J.

National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Ethyl Hayden, soprano. Carnegie Hall, March 17, afternoon. The program:

Overture to "Euryanthe" Weber
Three Songs Jarecki
"Comme Autrefois" from "Pearl Fishers" Bizet

Symphony No. 4, in F Minor Tchaikovsky

Mr. Barzin led his youthful players extremely well throughout the concert and in both the numbers where the orchestra played alone as well as in the accompanying of the songs and the aria, the playing was excellent.

Mr. Jarecki's songs, "The Sad Princess," "Athwart the Dusk" and "Give Me Thy Dreams," all proved of decided interest. Modern in content, they were all three fully expressive of the meaning of the texts. The vocal line, unique in itself, fitted cleverly into the accompaniments. Miss Hayden sang all three songs with taste and with fine tone, bringing out their inherent beauties. She was also applauded for her singing of the Bizet aria. J.

OPERATIC NOVELTIES IN BERLIN

(Continued from page 7)

Berlin than Klemperer's powerfully rhythmic and vital reading, that pulsated with intellectual ecstasy.

Since Furtwängler's audience discovered that encores are in order, this staid assemblage again proceeded to voice its pleasure with such unquestioned instance that at the eighth concert of the series the conductor once more had to capitulate and allow Heinrich Schlusnus, the soloist, to add a second Handel aria. Following his superb singing of two Gluck arias and the Handel arioso, "Dank sei Dir, Gott," the additional number worked as an anti-climax.

Dusolina Giannini was the assisting soloist at Bruno Walter's regular orchestral concert, and was the recipient of the same enthusiastic reception that Berlin has always accorded this gifted young American singer, irrespective of the sometimes jagged progress of her vocal craft.

Brilliant Recitalists

A number of very brilliant pianists

have passed across the stage during the past month—Cortot, Friedmann, Elinson and Giesecking, and that incomparable wizard, Artur Schnabel, who gave a concert at the Volksbühne on March 1. His program consisted only of three Sonatas—Brahms's F Minor, Mozart's A Minor, and Beethoven's C Major. He scaled those pinnacles of pianistic perfection that cannot be reduced to the mere terms of narrative. In these dreary days of mediocrity and shallowness, such plastic and tonal beauty as was poured forth during this concert must actually be experienced in order to grasp its ineffable loveliness and the peculiar subtlety of its exquisite refinement and sensibility.

Minna Brokowsky, Chicago violinist, gave a concert at Bechstein Saal on the evening of Feb. 13, accompanied by Leo Demant, and created an extremely favorable impression. Her program was admirably balanced and showed adequate technical equipment and a fine interpretative gift which she used with insight and taste. She was very warmly received by a large

audience which numbered many of the prominent members of the American Colony.

Antonia Brico of California, whose debut as conductor of the Philharmonic Orchestra was one of the sensations of last season, returned to Berlin on Feb. 5 in a concert with the same orchestra. Already richly endowed with musicianship, she has steadily progressed under the guidance of her distinguished master, Dr. Karl Muck, so that she now can boast of the heightened authority of experience and conviction. Her program consisted of Brahms's Third Symphony and Strauss's "Zarathustra," as well as the accompaniment of two Handel arias, opulently sung by Eva Liebenberg. Miss Brico was enthusiastically applauded by a large and interested audience.

Professor Louis Bachner, Berlin's American singing teacher, has just been appointed head of the vocal department of the Stern Conservatory of Music.

A monument to Gustav Mahler will be dedicated in Berlin on May 18, the twentieth anniversary of the composer's death.

Musical America's Open Forum

Maria Gay and the Manhattan

To the Editor of MUSICAL AMERICA:

May I correct you a mistake? In your ever-read "Musings of Mephisto" of Jan. 25 (special issue of MUSICAL AMERICA, better than ever), you say that Maria Gay and Giovanni Zenatello sang both at the Manhattan Opera House, under Hammerstein's management.

I must call your attention upon the fact that it is true that Zenatello sang at the Manhattan, but Maria Gay never, absolutely, never sang at the Manhattan Opera House. Maria Gay sang for one or two seasons at the Metropolitan under the management of Giulio Gatti-Casazza (my sketch of him was published in your Musings: an honor for myself). She made her debut at a Saturday matinee (as far as I remember), during the season 1908-1909, in "Carmen."

After, I heard Maria Gay in "Carmen" with Riccardo Martin. She also sang Amneris, and Lola in "Cavalleria Rusticana." I also heard Maria Gay as Mrs. Quickly in "Falstaff."

At that time the mezzo-sopranos and contraltos of the Metropolitan were: Maria Gay, Luisa Homer, Madame Flahaut, Jeanne Maubourg, Florence Wickham; the ever-remembered Marie Mattfeld, and Marie Delna. The mezzo-sopranos and the contraltos at the Manhattan Opera House were: Gerville-Réache, Mariska Aldrich, Augusta Doria, Maria Severina, etc.

Zenatello never was engaged to sing at the Metropolitan. However, when in the season 1908-1909, Caruso was sick (sore throat), Zenatello was engaged to sing in the annual Metropolitan tour.

Excuse me the trouble I am giving you with this letter.

I am always your admirer,

RICARDO M. ALEMAN

Havana, Cuba.

Mr. Aleman is quite correct. Maria Gay never sang at the Manhattan Opera House, although Zenatello, to whom she was engaged at the time he was singing at the Manhattan, was one of the most popular tenors of the Hammerstein forces, and a potent Oello to the Deadend of Melba.

—Ed., MUSICAL AMERICA

A Champion of the Operetta

To the Editor of MUSICAL AMERICA:

So operettas are a "disease," according to Max T. Krone's article in your recent issue, and the demand for them in schools is "lamentable . . . from the educational as well as from the musical point of view"? It would seem they should all be banished into outer darkness, and students who aspire to be saved, musically, should only "walk with Palestrina, Lassus, Bach, Byrd, Wilbye, Morley, Gretchaninoff, Brahms and Franck."

Here we have the typical high-brow conviction that to be educative, music must be serious and old. A touch of frivolity may be tolerated occasionally, provided it is the frivolity of a canonized composer of one hundred years ago, but no gaiety of today need apply.

"Good music," says Philip Hale, "is not necessarily of a serious nature; but it should be good of its kind."

"The art of gaiety," to quote George Jean Nathan, "is an art no less than the art of gloom."

"There is but one music," wrote Debussy, "and it may exist as much in a waltz, even of the café concert order, as in a symphony."

If school operettas are not good of

their kind, they should of course be replaced with better ones, but why condemn operettas in toto? Most people like them, and why not? . . .

Let us have good operettas, by all means. Some of them are not all they might be, certainly; but better ones are to be had, and more will be written as the demand increases. The really curious thing is that in many cases a musical training in Bach, Beethoven and Brahms does not appear to endow teachers of music with the ability to distinguish between good and bad light music. . . .

Let students hear and learn a reasonable amount of Palestrina, Lassus and company, by all means, but why make it a fetish? And as for teachers who think that no modern light music should be tolerated within the school precincts, and that it can have no possible educational value, do they not show signs of something like a "disease," themselves—a kind of aesthetic astigmatism, or myopia? . . .

CHARLES REPPER

Boston, Mass.

Defends Degrees in Music Teaching

To the Editor of MUSICAL AMERICA:

I was much interested in the letter of Ferdinand Dunkley, printed in MUSICAL AMERICA's Open Forum in the issue of Jan. 10.

I heartily sympathize with Mr. Dunkley's fears for well-educated music teachers who have no degrees, but from his letter I judge that Mr. Dunkley does not entirely understand the situation, nor is he right in laying the blame—if blame there be—at the door of college presidents.

The nation and the states are in the midst of a hundred-year campaign to better educational conditions in all fields. Fifty years ago anyone, educated or uneducated, could practice law, medicine, or dentistry, and could teach in colleges, normal schools, and the public schools. Moving from within, the Medical and Law Associations finally obtained the passage of state laws which made it impossible for a man without a medical or a law degree to practice medicine or law. No doubt this harmed a number of admirable and successful men. Later on dentistry (and architecture) accomplished the same thing. . . .

Recently some of the larger states have been attempting to do the same thing in normal schools and in the public schools. . . .

When this ruling was passed, no thought whatever was given to special subjects like art and music, but art and music teachers were affected, nevertheless. This movement began some twenty years ago, and any music teacher alive to the situation could have seen the trend of the times and could have prepared himself. . . .

Six years ago the National Association of Schools of Music was formed for the purpose of doing in music education, as far as the Bachelor of Music degree is concerned, exactly what the Medical Association did for the M.D. degree and education in medicine. The association is now made up of forty-five member schools, probably not more than five per cent of the music schools in this country. It includes in its membership list practically all of the largest and most reputable schools of music in this country. . . .

The association can never assure that

every holder of the degree will be a first-class musician or a good teacher, but it does hope to prevent every Tom, Dick, and Harry who can sing a little, or pound on the piano a little, or scrape the violin a little, setting out a shingle and inviting music students to "take lessons" with him.

Today many music teachers are rallying against this movement. They should remember that years ago many doctors, lawyers, and dentists were doing the same complaining against the

movement for the betterment of medical, law and dental education.

The state may be all wrong, but the state is all-powerful, impersonal, and everlasting. Regardless of what the individual music teacher may feel, would it not be better for him to join the procession than stand in a place where he is apt to be injured when the educational steam roller comes along?

H. L. BUTLER, President, National Association of Schools of Music
Syracuse, N. Y.

Passed Away



William Gustafson

The musical world was shocked to learn on the morning of March 11 of the death of William Gustafson, bass of the Metropolitan, who shot himself the previous evening in his home.

Mr. Gustafson was born in Arlington, Mass., in 1888. He served in the army during the war as lieutenant in the Eleventh Infantry. He had made his first professional appearance in concert in Boston in 1915, and on returning to civil life after the signing of the armistice, he became a member of the Metropolitan, making his debut as Titirel in "Parsifal" on Dec. 10, 1920.

During his eleven years with the Metropolitan, he was heard in such roles as Hunding, King Mark, the Landgrave in "Tannhäuser," King Henry in "Lohengrin" and the King in "Aida." Last season he created the role of the Norse Viking in the American premiere of "Sadko." He also sang in "Boccaccio" this season as well as in other parts in which he was popular.

Although Mr. Gustafson's activities were largely confined to opera, he was frequently heard as soloist with the Schola Cantorum and the Oratorio Society. He was a member of the Players and of the Dutch Treat Club.

Clara Kathleen Rogers

BOSTON, March 15.—Clara Kathleen Rogers, wife of Henry Munroe Rogers, and known on the operatic stage several generations ago as Clara Doria, died suddenly of a heart attack at her home here on March 8.

Mrs. Rogers was the daughter of John Barnett, the well-known English composer and teacher. She was born in Cheltenham, England, Jan. 14, 1844, and had her first musical instruction from her parents. From 1856 to 1860, she was a student at the Leipzig Conservatory. After further vocal study in Berlin and Milan, she made her debut in Turin as Alice in "Robert le Diable." She sang extensively in Italy and in England and came to the United States with Parepa Rosa, making her debut at the Academy of Music, New York,

as Arline in "The Bohemian Girl" on Oct. 4, 1871.

Marrying Mr. Rogers in 1878, she left the professional stage and devoted herself to teaching. From 1902, she was professor at the New England Conservatory. Besides her teaching activities, Mrs. Rogers wrote several important books on singing, among which are "The Philosophy of Singing," "My Voice and I" and "English Diction in Song and Speech." Her reminiscences were published in 1920 as "Memories of a Musical Career."

William W. Vilonat

William W. Vilonat, teacher of singing, died in the Lenox Hospital, New York, on March 5, following an operation for appendicitis.

Mr. Vilonat was born in Hungary about fifty years ago and came to this country at the outbreak of the World War. He had received his musical education in Vienna and immediately upon coming to America established himself as a singing teacher in Chicago. Three years later he came to New York, where he had taught ever since.

Among Mr. Vilonat's prominent pupils are Richard Bonelli, baritone of the Chicago Civic Opera Company, William Tucker and William Williams, both well known in the light opera field. Other operatic artists who studied with him included Julia Clausen, Emmy Destinn, Edith de Lys and Jeanne Gordon.

Abbie Whinnery

EASTON, PA., March 15.—Abbie Whinnery, prominent half a century ago as a concert and oratorio singer, and more recently, one of Philadelphia's most prominent teachers of singing, died here in hospital on March 11.

Miss Whinnery, who was eighty-four years old, studied singing in Paris and London and made her debut in the Crystal Palace, London. Returning to America in 1874, she appeared in concert and oratorio and later devoted her energies to teaching. Louise Homer was one of her most prominent pupils. In 1916, Miss Whinnery retired from public life and made her home at Wind Gap, Pa.

Lizzie P. Bliss

Lizzie P. Bliss, patron of art and music, died at her home in New York on March 12.

Miss Bliss was born in Boston, April 11, 1864. Her father, Cornelius N. Bliss, was Secretary of the Interior in McKinley's cabinet. She came to New York as a child and spent the remainder of her life here. She supported the Kneisel Quartet in its early years and was a member of the advisory committee of the Juilliard Musical Foundation.

Howard Leopold

POTTSTOWN, PA., March 15.—Howard Leopold, father of Ralph Leopold, pianist, died at his home here on March 11.

Mr. Leopold was born in Easton, Pa., in 1850. Besides Ralph Leopold he is survived by one daughter, Mrs. Newton D. Baker, whose husband was Secretary of War during the Wilson administration, and Leroy Leopold of Washington, D. C.

STUDIO ACTIVITIES

Amato Artist Opens European Tour with Great Success

Pasquale Amato received a cable on March 17 from Robert Steel, the young American baritone, who is one of his artists, telling of his great success in concert in Dresden on the day previous.

Mr. Steel is making a concert tour on the Continent, beginning at Dresden and including Prague, on March 18; Budapest, March 21; Munich, March 27; Vienna, March 31; Hamburg, April 8; Copenhagen, April 11; Oslo, April 14; Stockholm, April 17, closing at the Grottrian Hall in London on April 29.

Estelle Lieblich Artists Heard Widely

Numerous artist-pupils of Estelle Lieblich have recently been filling engagements with much success. Jessica Dragonette was the featured soloist at a concert in Hartford, Conn., on Feb. 22. Jane Carroll, soprano, sang the part of Huguette in "The Vagabond King" in Newark, N. J., during the week beginning March 16. Frances Sebel, soprano, appeared in concert in the Y.M.C.A. auditorium at Greenwich, Conn., on March 13, and gave a costume recital for the Bronx Settlement Music School on March 21.

Patricia O'Connell, soprano, gave a recital at the Hessions-Hill School at Harmon, N. Y., on Feb. 14. Sonia Winfield, soprano, sang the role of Michaela in "Carmen" with the Popular Civic Opera Company at the County Centre in White Plains on Feb. 27. Betty Poulus, contralto, gave a recital on March 3 at the Lutheran Church of Our Savior in Jersey City.

Dorothy Githens, soprano, was one of the soloists at a concert given in Philadelphia by the Deutsch-Ungarischer Männerchor. Maude Runyon, mezzo-soprano, was soloist at the Roxy Theatre during the week of March 6. Helen Drecktrade, soprano, was one of the soloists at an orchestral concert given in the State Street School auditorium, Hackensack, N. J., on March 4.

Ruth Hearin, soprano, took part in a concert given at the Murray Hill Hotel on March 1 and Pearl Headford, Georgia Standing and Maude Runyon were the soloists on March 8.

The Misses Nadine Ray, Ruth Hearin, Maria Tover and Claire Saxon sang over WHAP during the month of March on the Jewish Federation Hour.

Diller-Quaile School Gives Concert

The Diller-Quaile School of Music held its Spring recital in the Town Hall on Saturday afternoon, March 14. The program was given by the preparatory department: children from eight to fifteen years of age. Demonstrations of ear-training and keyboard harmony were included. Two groups of pupils, representing different grades of the school, played the Ballet Music from "Rosamunde" and Schubert's Military March on rhythm bands.

A feature of the program was a new method, devised by Miss Diller, of acquainting children with the music of the operas. At this concert, "Siegfried" was chosen. One of the pupils told the story. As he came to the characters and dramatic situations, the themes and melodies associated with them in the opera were played by different pupils on the piano. Twenty-three took part in this number.

Miss Hier Gives Pupils' Musicales in Honor of Mrs. Beach

Ethel Glenn Hier, composer and teacher of piano, presented a group of her pupils in a recital at her studio in honor of Mrs. H. H. A. Beach, on Feb. 14. Those taking part were Ruth E. Ward, Edith DuBois, Lois Dickson, Eleanor Chaffee, Jane Storms, Evelyn Bennion, Eunice Dickson, Louise Mc-

Dowell, Ina Pihlman, Verna Tandler, Gertrude Sprague, Nina Bailey, Joseph Hansen and Donald Agger. Arthur Bogan contributed violin solos.

Mrs. Beach played two groups of her charming tone pictures and arrangements of folk-tunes, and accompanied Ruth Shaffner in three of her songs.

La Forge-Berumen Studios to Hold Series of Summer Musicales

Ernesto Berumen, pianist, has devoted his entire time this Winter to teaching at the La Forge-Berumen Studios. He will continue to teach in New York during the Summer months. A series of musicales will be given at the studios every week, beginning June 11 and ending on Sept. 1, when both Mr. La Forge and Mr. Berumen will leave for a month's vacation.

Mr. Berumen's pupils have been very active this season. Among them Phoebe Hall, who made a successful debut in Steinway Hall last month; Aurora Ragaini, touring the Middle West, and Harold Dart, appearing successfully in several cities recently. Many of Mr. Berumen's pupils have also played regularly over WEA, in the La Forge-Berumen hour, every Thursday afternoon. Among those who will play at the Summer musicales are Mary Frances Wood, Miss Hall, Miss Ragaini, Gertrude Neff, Katherine Philbrick, Lottie Roessler, Emma Olsson, Edna North, Helen Marjorie Wakefield, Phil Evans and Mr. Dart.

The La Forge-Berumen Musicales over WEA on March 5, brought before the microphone a group of fine young artists. Harold Haugh, tenor, revealed a voice of delightful quality, ample range and fine resonance. Phil Evans was an able accompanist. Phoebe Hall contributed piano solos, brilliantly played.

W. J. Henderson gave the first in a series of lectures at the La Forge-Berumen Studios on Monday afternoon, March 2. Several of Mr. La Forge's artist pupils were heard in illustrations of the material and period covered by the lecture. Those who sang were: Mary Lawrence, coloratura, Lorna Doone and Virginia Williamson, sopranos, John Uppmann, baritone, and Harrington van Hoesen, baritone. The music was followed by a tea with Mrs. Franke La Forge and Mrs. Enrique Berumen fulfilling the duties of hostesses.

Following Mr. Henderson's interesting talk on March 9 Miss Lawrence, Hazel Arth, contralto, and Mr. van Hoesen sang operatic arias.

The La Forge-Berumen musicale over WEA on March 12 was presented by Virginia Dare and Lorna Doone Williamson, sopranos, Maria Halama, mezzo-soprano, and Phil Evans, accompanist. The Misses Williamson gave three groups of duets in their inimitable manner. Miss Halama was heard in two groups which she presented with much charm.

Mr. van Hoesen was heard in concert at the Brooklyn Academy of Music on March 11. He was received with enthusiasm and added several encores. His teacher, Mr. La Forge played the accompaniments.

Alberti Artists Heard on the Radio

Among artists coaching with Solon Alberti, who are singing regularly over the radio, are Fred Hufsmith, tenor; Helen Board, soprano, and Dorothy DuMars, soprano. Mr. Hufsmith and Miss Board are with the N. B. C. on many programs. Miss DuMars sings for both Columbia and N. B. C. chains.

Mae Mackie, contralto, who has sung with the Philadelphia Grand Opera, and with the Steel Pier Opera in Atlantic City, teaches a large class in the former city. Virginia Syms, soprano, is soloist at the Temple Adath Israel.

Ann Mack, soloist for five seasons on the Atwater Kent radio hour, sang at the Wisconsin Club dinner on Feb. 19 and for the Daughters of Ohio on Feb. 9.

Mr. Alberti's songs are being sung frequently on the air and at concerts. Kathryn Meisle is using "God's Plan" and "My Lady Sleeps" on all her programs. Martha Atwood, Elsie Baker, Mr. Hufsmith and Miss Board are singing "The Hour," "Oriental Sere-nade" and "Trees" on the radio.

Grace Leslie Pupil Makes Debut

Sylvia Katz, soprano, was presented in her first recital by her teacher, Grace Leslie, at her studio on the afternoon of March 1. Her program included songs by Handel, Schumann and Strauss, and an American group. An audience of good size received Miss Katz cordially.

Another artist-pupil of Miss Leslie, Frances Hessey, soprano, sang over WJZ on the Maxwell House hour recently. She is engaged for the same feature on April 2.

Mannes School Opens Recital Series

The David Mannes Music School on March 18 gave the first of three invitation recitals by members of the faculty, when Paul Stassevitch, violinist, was the soloist. With Margrethe Sömmé at the piano, Mr. Stassevitch played the Brahms D Minor Sonata, Glazounoff's Concerto in A Minor and a group of shorter pieces.

Frank Sheridan, pianist, will be heard on April 15, and Otille Schillig will give a song recital on April 29.

Mme. Clay-Kuzdo Gives Scholarship

Eighteen young people competed for a scholarship with Mme. Clay-Kuzdo, voice teacher, at her studio. The judges were Dr. Hugo Felix, Edwin Cahn, Mrs. Maximilian Pilzer, Jas. Lieblich and Geo. F. Bauer. Gena Rom, who had never had a lesson, won the decision, which was based on voice alone rather than on experience. Rose Newman and Eli Scheffer were awarded partial scholarships.

In Chicago Studios

Chicago Conservatory Moves to New Quarters

CHICAGO, March 20.—The Chicago Conservatory has moved to the Kimball Building from the old Auditorium Building, where the school occupied quarters for more than fifty years.

The new business manager, Loro Gooch, has important plans for the institution, and, besides other additions to its already fine faculty, has engaged John Stamford, tenor, of radio fame. Mr. Stamford will give class lessons on the air in radio broadcasting, one hour each week, over a leading Chicago station. M. A. M.

Pupils of Ellen Kinsmann Mann Active

CHICAGO, March 20.—Ellen Kinsmann Mann, Chicago voice teacher, has received from Mario Castelnuovo-Tedesco, noted Italian composer, a copy of his latest vocal work, "Six Odes of Horace."

Edith Mansfield, pupil of Mrs. Mann, sang a leading role in a presentation of Deems Taylor's "Peter Ibbetson" before the American Opera Society on Feb. 23. She also appeared in recital in Springfield on Feb. 5 and sang before the Club Conference at Fullerton Hall on Feb. 19.

Kathleen March Strain is singing under the direction of Arthur Dunham at the First Methodist Church. Helene Reinsch gave a recital in Peoria on Feb. 16.

Mrs. Mann will hold a Summer term

Labar S. Samoiloff to Revisit New York and Teach During Fortnight



Murillo

Lazar S. Samoiloff, Noted Voice Teacher

LOS ANGELES, March 20.—Lazar S. Samoiloff, the well-known voice teacher, formerly of New York, who has established Bel Canto studios in this and other Pacific Coast cities, will make a brief visit to the East this month.

At the request of some of his pupils here who wish to arrange New York debuts and others who wish to study with him there, Mr. Samoiloff will spend two weeks in New York. He will leave here on March 26, with his daughter, Zepha, and arrive in New York on March 30. Mr. Samoiloff will stay at the Ansonia Hotel during the fortnight.

for teachers and singers in her Fine Arts Building studio, beginning June 20. M. A. M.

George O'Connell Opens Chicago Studio

CHICAGO, March 20.—George O'Connell, tenor, after a residence of more than five years in New York, has returned to Chicago and has taken a studio in the Fine Arts Building.

In addition to his teaching, Mr. O'Connell is finding time for concert appearances. He sang for the Winnetka Woman's Club on March 3, with Helen McAdam as accompanist. On March 15 Mr. O'Connell appeared before the South Bend Club, of South Bend, Ind. M. A. M.

Mme. Dorothy Derfuss Returns from Europe to Teach in Chicago

CHICAGO, March 20.—Mme. Dorothy Derfuss, soprano, after an absence of two years spent in Germany, has returned and taken quarters in the Kimball Building. Mme. Derfuss has enrolled, in addition to several of her former pupils, many new names. M. A. M.

Paul Jelenek's Pupils Give Concert

Paul Jelenek presented twenty-two of his piano pupils in a program of solos and concerted numbers at his Brooklyn studio on March 15. Leon Kaplan, violinist, a pupil of M. Metchkin, played two groups.

CHICAGO APPLAUDS RUSSIAN'S CONCERTO

Gitta Gradova Is Feted As Soloist with Stock Forces

CHICAGO, March 20.—Gitta Gradova, emerging from a year's retirement, returned to the concert stage to give the first local performance of Rachmaninoff's Fourth Piano Concerto with the Chicago Symphony at the concerts of March 6 and 7. Mr. Stock conducted the following program:

Symphony No. 2, in D Major....Beethoven
Tone Poem, "Also Sprach Zarathustra".....Strauss
Concerto No. 4, Op. 40.....Rachmaninoff
(First Performance in Chicago)
Mme. Gradova

Mme. Gradova's success at both concerts was the most pronounced of any soloist of the season. Prolonged applause necessitated innumerable recalls, and on Saturday night Mr. Stock even attempted to persuade her to repeat the final movement, an honor which the young artist gracefully declined. Mme. Gradova had so absorbed the spirit of Rachmaninoff's work that her interpretation had the force of an original creation. A fascinating play of color, scintillating technique, and sincerity of emotional utterance were outstanding characteristics of a distinguished performance.

Mr. Stock's Beethoven was a marvel of delicacy and faithfulness to tradition—a performance to excite profound admiration. "Zarathustra" was also read with the happiest results, the orchestra being at its best.

Novelty by Noelte Heard

Joseph Rosenstein, eighteen-year-old Chicago violinist, appeared as soloist at the concerts of March 13 and 14, having been chosen for this honor in a contest for young artists sponsored by Mr. Stock. The program:

Fantasia on a Theme by Thomas Tallis for double string orchestra.....Williams
Suite for wind instruments, percussion and harp, Op. 27.....Albert Noelte
(First Performance)
Dance Poem, "La Péri".....Dukas
Concerto in D Minor.....Stock
Mr. Rosenstein
"Marche Slave".....Tchaikovsky

Young Mr. Rosenstein met the severe demands of the Stock Concerto with an ability that must surely prophesy a distinguished future. He has the poise of maturity. The breaking of a string twice during the second concert and the quick change of instrument with the concertmaster did not for an instant disturb the steady flow of his playing, which was marked by comprehensive technical mastery, and a tone of good quality, if one somewhat lacking in color and individuality. He was applauded to the echo by audiences that recognized pluck and courage as well as talent.

Dr. Albert Noelte's Suite—consisting of a Burlesque, Intermezzo Appassionata and Humoresque—is skilfully written music, though embracing a variety of styles and frequently reminiscent in subject matter. The composer was present and responded to several recalls.

Williams Fantasia Given

Williams's Fantasia is music perhaps best heard in a cathedral, though then it would have been deprived of Mr. Stock's exquisite performance. Dukas's symphonic poem was admirably played. Tchaikovsky's March

American Soprano Feted in Berlin



© Alfred Eisenstadt, Berlin

An Unusual Photograph of Dusolina Giannini, Soprano, Made During One of Two Concerts in Which She Recently Appeared as Soloist with the Berlin Philharmonic, Under Bruno Walter, in the German Capital

RETURNING to the scene of her first triumphs in Germany, Dusolina Giannini appeared as soloist in two concerts with the Berlin Philharmonic, under the baton of Bruno Walter, on Feb. 15 and 16. The American dramatic soprano was given an unusual ovation by the audience after her singing of "Casta Diva" from "Norma" and "Divinités du Styx" from Gluck's

"Alceste." She was repeatedly recalled.

The Berlin engagements were part of an itinerary including thirty appearances in Germany, Austria and Hungary which Miss Giannini is fulfilling during three months ending May 10. These include an appearance as soloist with the Frankfurt Symphony, seven operatic performances at the Hamburg Opera and many recitals.

provided the only moment of excitement in the entire list.

The Tuesday concert of March 10, conducted by Mr. Stock, consisted of the following program:

Variations on a Theme by Haydn....Brahms
"Faust" Symphony.....Liszt
Tone Poem, "Don Juan".....Strauss
Wotan's Farewell and Magic Fire Scene from "Walküre".....Wagner

Most of this music had been played on earlier programs, or else was chosen from the staple repertoire. Its familiarity did not prevent its enjoyment, however, in a series of capable, if scarcely inspired, performances.

ALBERT GOLDBERG

Daughter Born to Maazels

LOS ANGELES, March 20.—A daughter was born to Mr. and Mrs. Marvine Maazel on March 3. The Maazels have recently established their headquarters in Los Angeles, after having lived in Paris for several years. Mr. Maazel will leave shortly for a series of piano recitals in Europe, and Mrs. Maazel,

known professionally as Frances Berkova, will resume her activities as violinist. The infant has been named Berkova. H. D. C.

MINNEAPOLIS DATES

Minnesota University Books Artists for Next Season

MINNEAPOLIS, March 20.—Announcement is made by Mrs. Carlyle Scott for the University of Minnesota that the artists' course for next season will bring appearances of Sigrid Onegin, Yehudi Menuhin, Richard Tauber, Vladimir Horowitz and the Mexican Tipica Orchestra. The engagement of Elisabeth Schumann for the course is pending.

This year's series ended with the farewell appearance in this city of Guy Maier and Lee Pattison in a two-piano program. They played music by Stravinsky, Chopin, Arnold Bax, Saint-Saëns, Bach-Rheinberger, MacDowell-Fox, Moussorgsky-Pattison and Guion-Frantz. V. N.

CONCERT CALENDAR VARIED IN CHICAGO

Orchestral, Choral and Recital Events Prove Interesting

CHICAGO, March 20.—Roxy and his Gang appeared in two performances at the Civic Opera House on March 15, delighting sold-out houses on both occasions with varied and diverting entertainment. Ernestine Schumann-Heink headed the troupe of seventy-five, and was accorded a great ovation.

The Swift and Company Male Chorus gave a concert at Orchestra Hall, under D. A. Clippinger, on March 5. The program featured "The Indian Serenade" by Dudley Peele, winner of the annual prize offered by this organization. Mario Chamlee, tenor, was the guest artist, winning great favor by his polished singing.

The fifth concert of the Woman's Symphony was given in the Goodman Theatre on March 16, Ebba Sundstrom conducting. The program listed Beethoven's Second Symphony and Alfvén's "Swedish Rhapsody." Alma Peterson, soprano, was the guest artist, singing "Elsa's Dream" from "Lohengrin" and a group of Swedish folk songs.

The Hampton Institute Choir, led by R. Nathaniel Dett, was heard in Orchestra Hall on March 16. An interesting program of a cappella music was enthusiastically received.

Vincent Micari, seventeen-year-old pianist, appeared as soloist at the Young People's Concert of the Chicago Symphony on March 5. Young Mr. Micari had been chosen in a contest conducted by the Society of American Musicians, and acquitted himself of Liszt's "Hungarian Fantasy" in a genuinely virtuosic manner. Mr. Stock conducted.

Milhaud Quartet Given

The Mischakoff String Quartet gave a concert in Orchestra Hall on March 8, under the auspices of the Chicago Chamber Music Society. Milhaud's Fourth Quartet was the novelty of the program. The Beethoven Trio gave the second of its series of concerts in the Cordon Club on March 8.

Vladimir Horowitz gave his second recital of the season, entirely devoted to Chopin, before a capacity audience at Orchestra Hall on March 15. Other pianists were numerous. Ruth Walmsley disclosed pleasant gifts in a recital at Kimball Hall on March 10, and George Seaberg, in the same hall on the following evening, played a program that included MacDowell's "Sonata Eroica" with admirable musicianship and competent technique. Harold Van Horne played to an enthusiastic audience at the Playhouse on March 8.

The Young American Artists' Series, sponsored by Jessie B. Hall, opened its Spring season with a joint recital in Curtiss Hall on March 5 by Rudolf Haas, tenor, and Mary Fluck Eldridge, pianist. Mr. Haas has an excellent voice and distinguished himself by his good English diction. Miss Eldridge showed poise and careful preparation.

Helen Bickerton, soprano, and Sidney Silber, pianist, gave an enjoyable joint recital at the Playhouse on March 15. Frances Cowin, soprano, made a successful debut at the Civic Theatre on March 15. The Kedroff Quartet gave the second concert of the season at the Studebaker Theatre on March 15.

ALBERT GOLDBERG